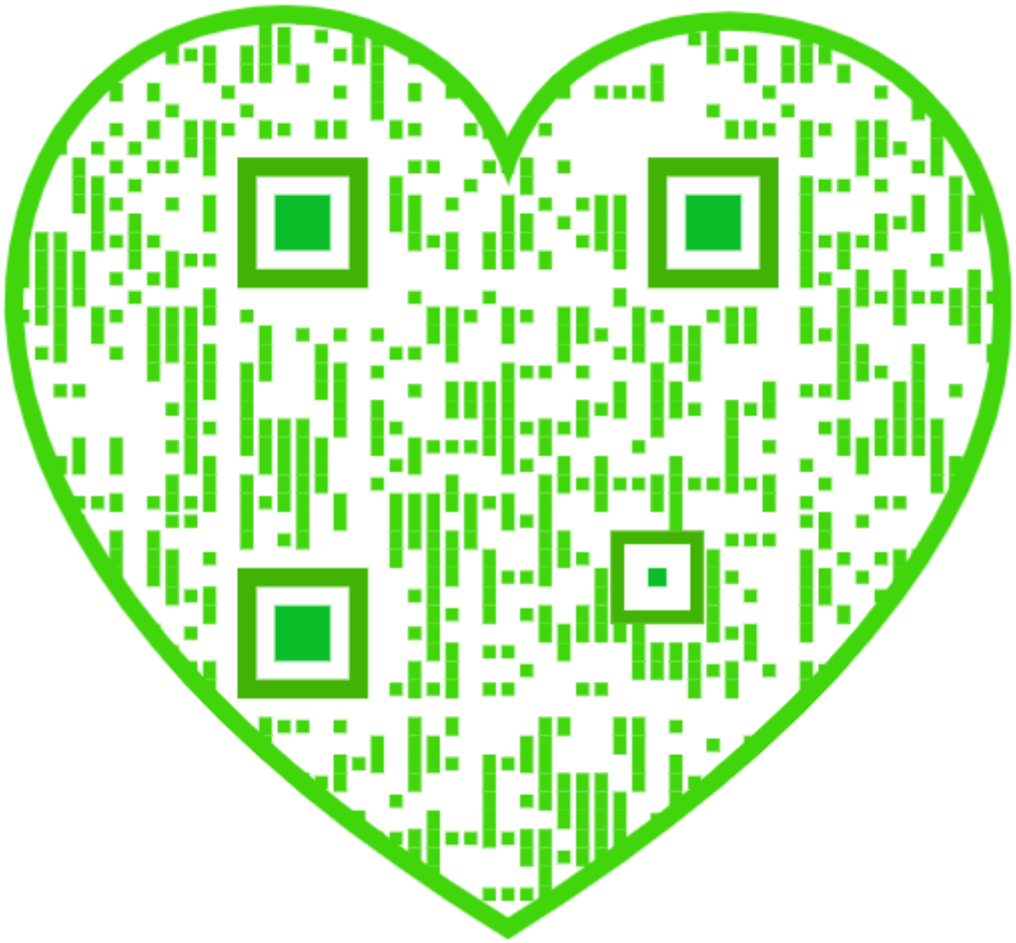

The ARCHITECT AND ENGINEER

APRIL 1928

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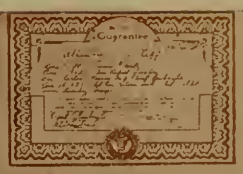

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Since 1905

VOLUME 93 APRIL, 1928 NUMBER 1

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Published on the 18th of the month by

THE ARCHITECT AND ENGINEER, INC.

1662-3-4 Russ Building., San Francisco, California

W. J. L. KIERULFF, *President and Manager*

FRED' K. W. JONES, *Vice President and Editor*

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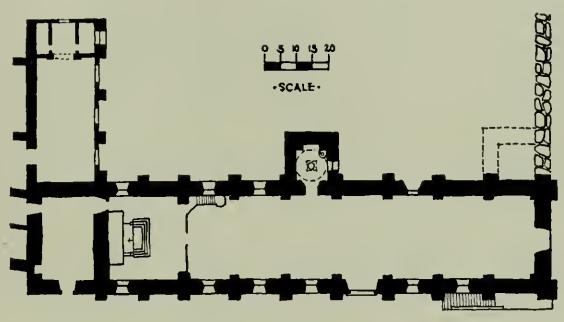
ETCHINGS OF THE FRANCISCAN MISSIONS OF CALIFORNIA

By Henry Chapman Ford

PUBLISHED 1883

No. 4—San Gabriel Arcangel

Mission San Gabriel Arcangel, in the town of San Gabriel, about ten miles from Los Angeles, was founded in 1771. All of the original establishment, which lay behind the church, has disappeared. The church, however, is in excellent preservation and is regularly used for services. It stands today practically as shown in Ford's etching. The pepper trees along the main facade have grown, forming almost a continuous line through which there are beautiful glimpses of the buttressed wall and picturesque exterior stairway.



SAN GABRIEL MISSION, SAN GABRIEL, CALIFORNIA
FROM AN ETCHING BY HENRY CHAPMAN FORD

The ARCHITECT AND ENGINEER

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Vol. 93 APRIL, 1928 No. 1

EVOLUTION of the SMALL HOUSE

By

Marc N Goodnow

IF THERE is a small-house problem today it is one having to do with securing the wherewithal with which to build rather than any lack of architectural styles or materials or equipment from which to choose. For of all institutions in modern America it is doubtful if any one of them, during recent years, has been made the subject of so much attention, commercial, professional and artistic, as the shelter for our family life and ideals.

At a time when the family has been said to be breaking down, when certain of its members have been drawn away from the traditional hearthstone by the motor car, the movie, the trend toward jazz, there has been under way a marked evolution—amounting sometimes to a revolution—in every conceivable phase of home designing, planning, construction, furnishing, equipping and financing. In some respects the cycle of change has been gradual—even subtle—enough to be misleading; in others the transformation has been no less than abrupt; but in all respects there has been definite movement and development, if not improvement.

Even taste has been subjected to the inducement, the pressure, of change, with the result that, by viewing the development from the beginning of the present decade, one finds an enormous growth in public appreciation and acceptance of architectural merit. Whereas only a few years ago the best in architecture was reserved very largely for the wealthy, today there is a feeling, based on a commonly growing practice, that good architecture and good planning, with all that they mean in terms of economical and comfortable living, belong to the masses.

Anyone who doubts this advancement has only to take a trip about the country to convince himself of its reality. On such a journey he cannot fail to observe and be impressed by the improvement that has taken place, not only in the exterior appearance but in the interior arrangement of what may be called the average house. National perfection has, of course, not yet been reached, but it can be said with some conviction that the development of the small house in American life and architecture has given it a present importance far out of proportion to that which was some-

what grudgingly accorded it even less than a quarter of a century ago.

While in many cities tenements have been allowed to grow and many private and speculative builders have proved their lack of good taste, yet in hundreds of communities there have arisen examples of a splendid type of domestic architecture exhibiting not only beauty but livable qualities in planning and equipment that are the strongest arguments in defense of the new era in American homes—and, perhaps, even in home life. Indeed, one ought not be accused of undue sentimentality in expecting this new interest in domestic architecture and household equipment to result in a rebirth of the home and all that it stands for in national life, as well as in creating new conceptions of those tender ideals and traditions which no nation can long neglect and continue to endure.

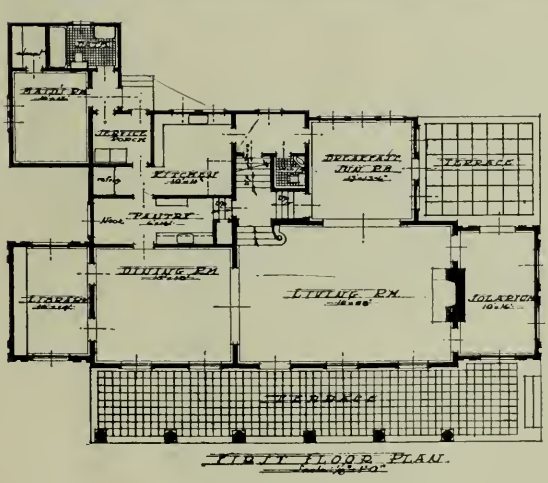
As a matter of fact, some of those elements in American life to which the breakdown of the home is ascribed, at least partially, have been responsible for the rehabilitation of the home in the popular mind. The automobile, for example, may be credited with no small share in reducing the overcrowding of the cities by enabling people to live farther and farther away from congested centers in communities which have lately shown a remarkable growth in the number of houses and in better architecture. Even the moving picture has made its contribution to the preference for better things and to the cultivation of public taste. Regardless of any question of the character of the films, the setting must be an example of correct period in furniture and architectural styles, and this exemplification of modes and manners has had a definite influence on the American home.

The growth of the home-owning idea has, of course, been nothing less than remarkable since the close of the war and the focusing of national attention on the arts of peace. This growth is rather well indicated in financial terms by the concurrent growth of more than 12,600 building loan associations throughout the country, which recently reported aggregate assets of $6,334,103,807 and a membership of 10,655,705. The increase in assets alone over 1921 was $3,443,339,186 or 119 per cent. In that period the associations loaned nearly $2,000,000,000 on mortgage securities, which provided the means for the purchase or building of more than 550,000 homes. The total investment of the building and loan associations in mortgage loans in the various states is now nearly $6,000,000,000.

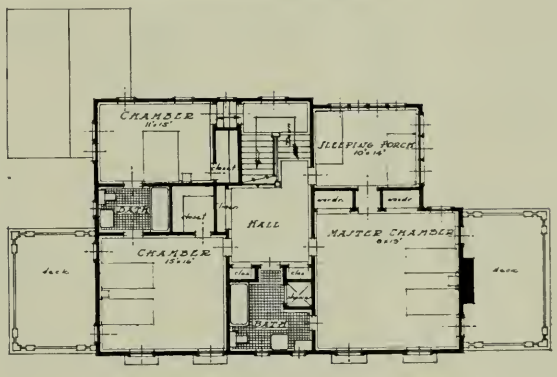
But such figures, illuminating though they are, merely point out the volume of house construction and not the rate or type of progress in the various elements that make for a more comfortable, more convenient, more livable and desirable home. They do not take into account the work of the architect or the craftsman, the manufacturer or the tradesman, all of whom have played a significant part. Nor do they indicate the public's altogether readier acceptance of the practical lessons of architecture and interior planning, or the steadily growing demand among home builders for the products of science working hand in hand with ingenuity and skill.

The trend toward better architecture has been especially noticeable in various regions of the country outside the New England states—regions which stood most in need of architectural regeneration. Such progress in the middle west, the west and in Pacific Coast states was the more noteworthy because of the low ebb to which domestic architecture had fallen. Anything of a constructive nature was bound to stand out prominently. The gloomy aspect of much of the countryside, with its houses of solemn mien and war-like battlements, the high-gabled roofs enclosing dark attics, and odd-shaped windows with dismal colored glass, offered a fertile field for the spread of the newer architectural idea. The development that followed the war was, perhaps, a natural sequence that required less and less urging as the idea traveled westward.

On the Pacific Coast there are even more marked evidences of the changes that have swept over the country. In California, par-



FIRST FLOOR PLAN.



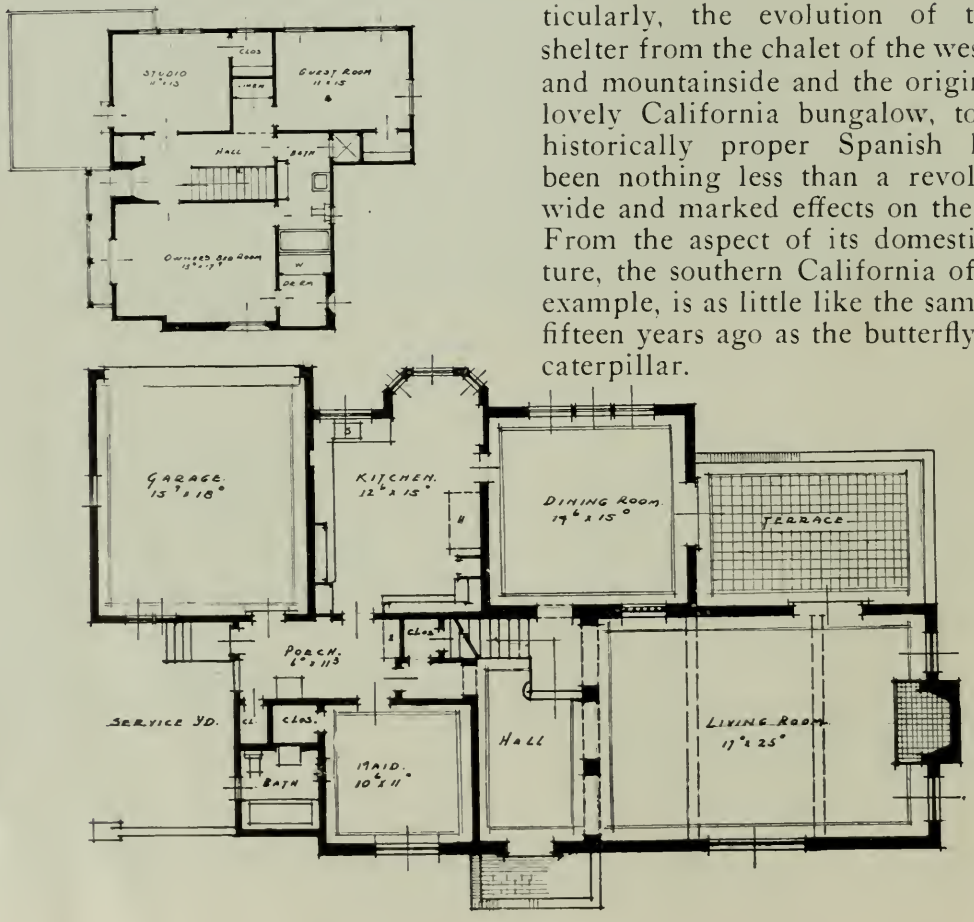
SECOND FLOOR PLAN

FRONT ELEVATION AND PLANS, HOUSE OF MR. NACIO H. BROWN, BEVERLY HILLS

VERNER B. McCLURG, ARCHITECT

HOUSE OF MR. GEORGE HALL, ARTIST, SAN MARINO, CALIFORNIA

Paul R. Williams, Architect



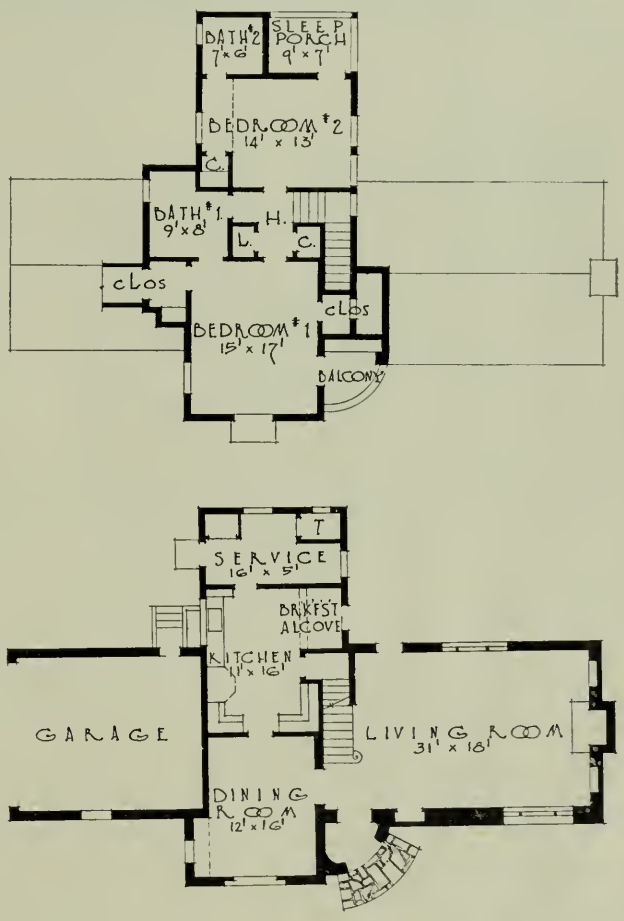
ticularly, the evolution of the family shelter from the chalet of the western plains and mountainside and the original but unlovely California bungalow, to the more historically proper Spanish house, has been nothing less than a revolution with wide and marked effects on the landscape. From the aspect of its domestic architecture, the southern California of today, for example, is as little like the same region of fifteen years ago as the butterfly is like the caterpillar.

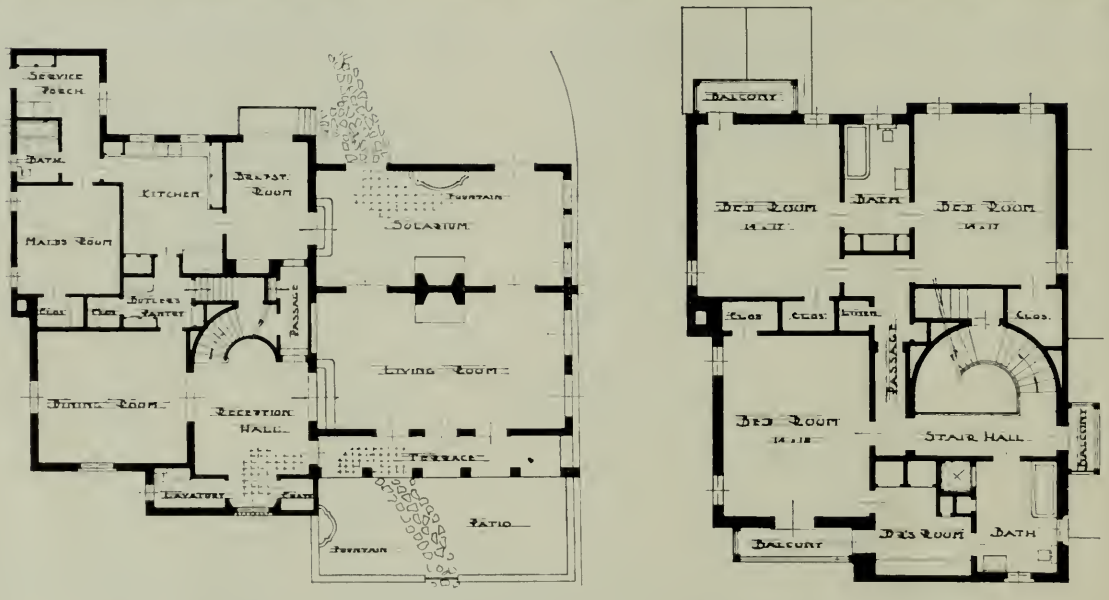
HOUSE OF MR. AND MRS. H. E. SHERMAN, ALTA CANYADA

Everett P. Babcock, Architect

While certain of the architectural styles that have attained popularity and prominence in one part of the country do not have a practical application in other parts, there has, nevertheless, been an interchange of features and elements of planning, the benefits of which are readily apparent. Though the Spanish type, as an instance, will always remain a native expression of the southwest, it has made a definite contribution in several respects to domestic architecture of entirely different origin and suitability.

In interior planning and room arrangement, as well as in the employment of exterior and interior plaster finishes, the Spanish house is making its influence felt throughout many parts of the country. Originating in a climate in which the out-of-doors, by reason of its mildness, becomes a natural and integral part of the house itself, this type of planning relates the interior of the house quite intimately with the garden through the patio or sheltered recess. The living room is linked directly with spaces surrounded by walls or enclosures that insure strict privacy and tend to promote more constant and even more happy family intercourse. In other words,





GARDEN VIEW AND PLANS, HOUSE OF MR. C. O. MIDDLETON, LOS ANGELES
R. C. Flewelling, Architect

the Spanish house has played a considerable part in turning the attention of the family in toward the intimate phases of compact, group life, while at the same time offering every possible advantage of natural light, warmth and summer breezes. We even see the gradual adaptation in the east of the Spanish or California type of room arrangement which separates more completely the living from the sleeping quarters and draws into the plan itself a terrace or court, open to the sky, and

serving, in summer, as an outdoor living room.

Altogether, the present need for economy seems to have created a new standard—one of good sense as much as of good taste. Labor is saved and conveniences are multiplied many fold. The breakfast nook is now a standard unit of the house plan. Five and six-room houses have two baths. Garages are attached to the house. The uses of sun, light and air are becoming more widely appreciated.

The place of the architect in this development is undeniably important; in fact, it is much more important than he himself believes, judging by opinions expressed privately and in his professional journals. If one had no other information than that contained in certain publications, he would inevitably form the opinion that all America was in a hopeless slough of architectural despond.

But a study of the situation reveals the fact that conditions are much better than they are so frequently painted; that there is a definite appreciation of good architecture—not among the entire mass of the public, of course, but among a considerable group that counts. One has only to compare pictures of the countryside in California or other states ten or fifteen years ago with pictures of the same communities today to realize the improvement that has taken place.

Public appreciation of good architecture has been responsible for this. As a matter of fact, much of the improvement is due to no great effort on the part of the architect himself, but to a vogue or demand that has been created through the work he has done and exhibited to the world. Much of this has been excellent in character—so much more excellent and striking than the work of an earlier period, in fact, that it could not help being conspicuous—and desirable. That one element of conspicuousness has naturally carried a measurable amount of advertising; it has established a vogue in the public mind for the thing which it represents, and thus the architect has been brought certain benefits of a professional and financial character.

Not only are there visible evidences of a growing appreciation of good domestic architecture, but there also is an apparent increase in what one may call the open-mindedness, even the inquisitiveness, of the public concerning the architect and his work. The word "architect" has been popularized in editorial and advertising matter within recent years in a way that was seldom heard of ten years or more ago. The introduction of the terms "period" and "style," while somewhat reprehensible in a sense, has done a great deal to bring about this open-mindedness and this questioning.

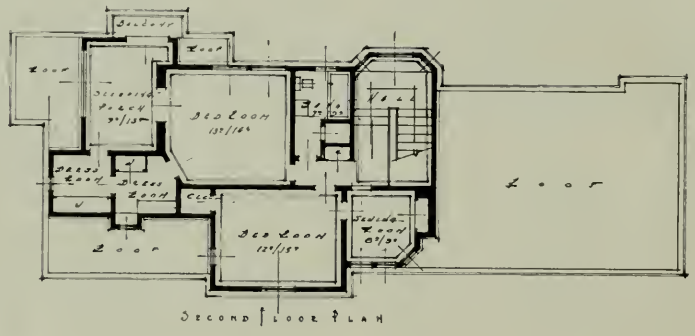
For people who have been interested in reproducing periods or styles in their homes and their furnishing have found the process rather strewn with problems requiring a degree of study and research, and this has prompted them to seek expert architectural advice in order to be correct in their tastes.

One is even safe in saying that today there is a readier acceptance by the public of the oft-repeated statement that the well-designed house has not only more value but sells more easily, than there was ten or even five years ago. The truth of the statement has been so well and frequently demonstrated during recent years that it is gradually becoming an established fact.

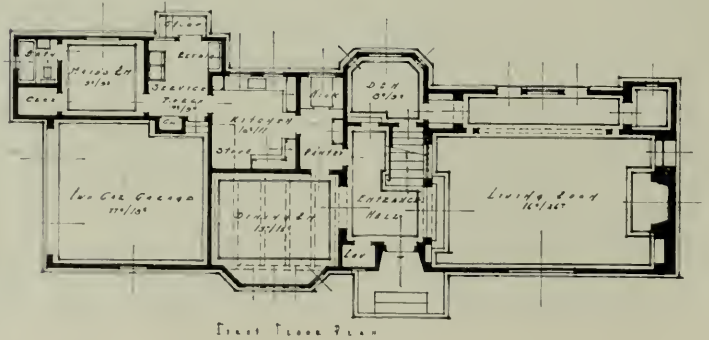
Following the high peak in building, the public began to scrutinize more closely every factor of financing, construction, appearance and permanence. As a result, there is no longer the great jumble of cheaply constructed homes; certainly not on the Pacific Coast. It is true that many of the older houses have had to be rebuilt, but the newer construction is of a notably better type. The average cost of homes in California has risen steadily, and with the rise in cost has risen the quality of materials. It is not yet all that one could wish for, but the improvement may be readily discerned.

In one of the larger cities of the coast the cost of the average house has increased from less than $2,800 to more than $3,500

HOUSE OF DR. J. S. YOUNG, SAN MARINO, CALIFORNIA
Paul R. Williams, Architect



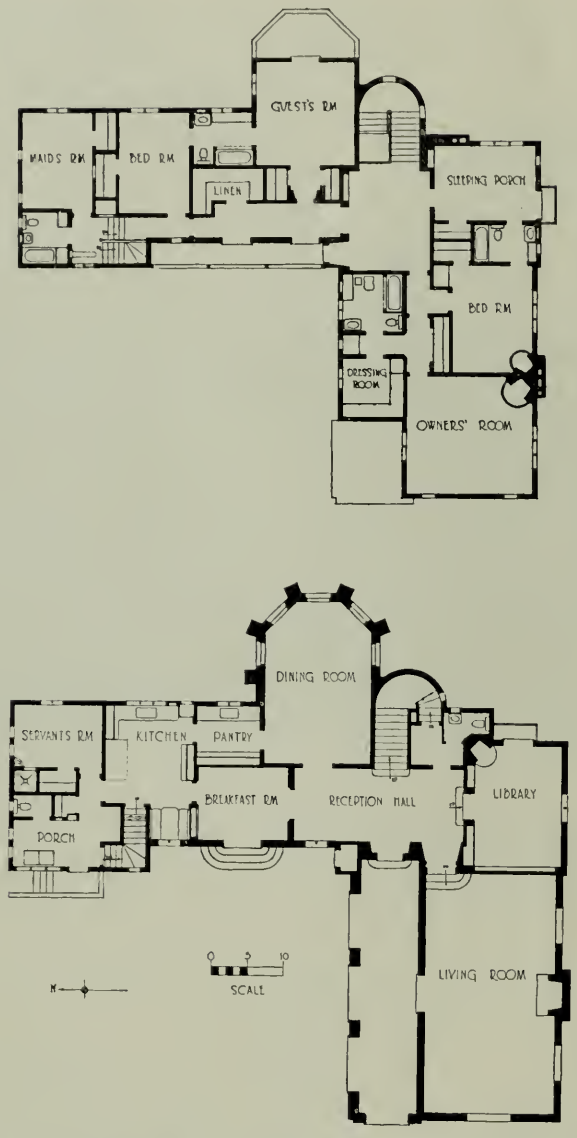
SECOND FLOOR PLAN



FIRST FLOOR PLAN

GARDEN VIEW, HOUSE OF MR. JOHN S. BROWN, WALNUT GROVE, CALIFORNIA
A. R. Widdowson, Architect

HOUSE OF MR. A. I. ROOT, HOLLYWOOD, CALIFORNIA
Carleton M. Winslow, Architect



PLANS, HOUSE OF MR. A. I. ROOT, HOLLYWOOD, CALIFORNIA
Carleton M. Winslow, Architect

within the past five years. And for nearly two years of that period labor costs have been stationary and commodity prices have, if anything, declined. In this same section of the country one finds a definite trend toward the larger house—the house of two stories, with three bedrooms.

A still further check may be made by way of materials used in the construction of the home, particularly the Pacific Coast home. Standard materials are still standard; those of inferior quality, in many instances, have passed out of use altogether. Ordinances in various cities of the coast have thrown new protections and safeguards around the uses of various materials, with the result that old and questionable practices are rapidly being discarded.

More people are building homes to live in themselves than for ten years; the day of the speculative home-builder who expected to sell his house regardless of the

HOUSE OF MR. A. I. ROOT, HOLLYWOOD, CALIFORNIA
Carleton M. Winslow, Architect

character of its construction is not altogether gone, but it is fading. The man who builds his home with the idea of residing there permanently is much more interested nowadays in lasting materials and other things being equal, he is ready to invest a larger sum of money.

In a word, the things which the architect has been standing for all these years are really coming to pass; the lesson he has preached seems to have gotten "under the skin" of a considerable body of thinking people. The marked contrast between the houses he has planned and those without any display of architectural ability has made such an impress on the public mind that "architect" and "architecture" are much more important words today than for many years past.

One could wish, of course, that in the future every house might be designed and planned by a trained architect, but that ideal will probably not be reached in this generation. There can be no doubt, however, that as the architect continues to

WALL FOUNTAIN, HOUSE OF MR. A. I. ROOT
Carleton M. Winslow, Architect

HOUSE OF MR. A. I. ROOT, HOLLYWOOD, CALIFORNIA
CARLETON M. WINSLOW, ARCHITECT

prove his claims to leadership more houses will be built under his direction.

The growing demand for compactness, convenience and livability, to say nothing of exterior design, is bringing the work of the architect into marked relief, setting him apart for distinctions that cannot be approached by the layman or the pretender. Those who compare his achievements with those of less merit but more bluster are brought sooner or later to the realization that architectural ability, like art, law or medicine, is a specialized knowledge for which a fee is wholly justified. The evolution of the small house is distinctly in the direction of just those modern and desirable elements which the architect and no one else is trained to supply—comfort, economy, convenience, livableness and beauty. Their mass attainment may be gradual, but it is none-the-less inevitable.

CALIFORNIA HOUSES

By Irving F. Morrow

FOR some time architects to the east of us have been looking with undisguised admiration at California's home building. All of the magazines have illustrated and commented on our architecture; in "house numbers" we are sure to be amply represented. Now the general periodicals begin to play with the subject. Which means that the interest must be filtering beyond the small professional circle.

In the American Mercury for April Mr. Paul Edgar Murphy gives a quick glance at "Native Architecture in Southern California" (which, despite its title, is not confined exclusively to the south). Mr. Murphy's attitude is a little disconcerting. A somewhat baroque, albeit spirited and thoroughly justified lampoon on the excesses of the "builders" and the "nouveaux riches" prepares you for a satire on aspects of our architecture which are only too vulnerable. Whereupon by a transition so brusque that you miss its function, you find yourself about face in a sympathetic outline and interpretation of California's architectural development.

I say "sympathetic" in spite of the sentence wherein, after praise for Santa Barbara, we read, "Just why wealth should produce these results in Santa Barbara and only horrors in Los Angeles does not appear." Quite evidently no one who really knew Los Angeles could possibly charge it with containing *only* horrors.

But for the rest Mr. Murphy does fairly well. He indicates how a "Spanish" style has taken hold in California, and why it is reasonable that it should have done so. He notes—what I have myself often pointed out in these pages—that "California, geographically, topographically and botanically greatly resembles much of Spain." Briefly he characterizes the types of Spanish work native to California which are influencing current design. A paragraph of conclusions which occurs near the beginning will bear quoting:

"But the architecture of California, while thus developed from Spanish foun-

FOUNTAIN FIGURE, COUNTRY PLACE OF MAX COHN

Emerson Knight, Landscape Architect
Norman Laplant, Sculptor

HOUSE OF MR. LENDELL BROWNING, GRIMES, CALIFORNIA
Roland I. Stringham, Architect

HOUSE OF MR. LENDELL BROWNING, GRIMES, CALIFORNIA
Roland I. Stringham, Architect

dations, is in no sense merely archaeological. The style expresses the life of today just as much as the styles of Salamanca and Granada expressed the life of the periods which bore them. The architecture of California is not purely Spanish. Just as one finds Spanish houses nestling under the ramparts of Carcassonne and bits of Florentine detail in Seville, so one finds the architecture of all the Mediterranean countries

often overlooked, which have gone to make that style. We tend to think by formulae, or "slogans"; and since the term "Spanish" is the easiest and nearest at hand to describe the architecture of California, many people—even some who have traveled in Spain—imagine that it is just like that of Spain. Which merely confirms the fact that most people see with their minds rather than with their eyes.

HOUSE OF MR. WILTON BARUCH, LOS ANGELES
Gordon B. Kaufmann, Architect

influencing the California work. The hand of the native craftsman, Mexican or Indian, has brought in modifications, and the American has still further developed and moulded the character of the buildings, until there has been finally achieved the homogeneous style called Californian."

Do not fail to note that recognition that we have "achieved the homogeneous style called Californian." More emphasis might have been given to varied elements, some

It is also worth insisting upon that this "homogeneous style called Californian" is still assimilating and evolving. Evidence of this may be drawn from the collection of photographs that make up the present House Number, especially when compared with the similar issues of past years.

What has become generally accepted as the California type is admirably exemplified by the houses of Mr. Kaufmann, Mr. Tantau, Mr. Stringham, Mr. Winslow and

HOUSE OF MR. AND MRS. ELMER PAXTON, PIEDMONT, CALIFORNIA

CLARENCE A. TANTAU, ARCHITECT

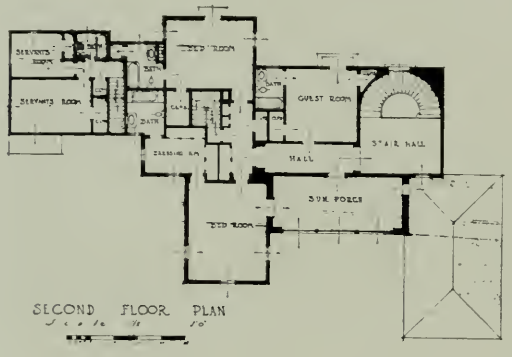
HOUSE OF MR. AND MRS. ELMER PAXTON, PIEDMONT, CALIFORNIA

CLARENCE A. TANTAU, ARCHITECT

Messrs. Newsom. There is, however, a wide range of expression evidenced by these buildings; a variety which can by no means be accounted for solely by differences in size and scale. Personal peculiarities characterize Mr. Branner's houses without at the same time really setting them apart from the family group.

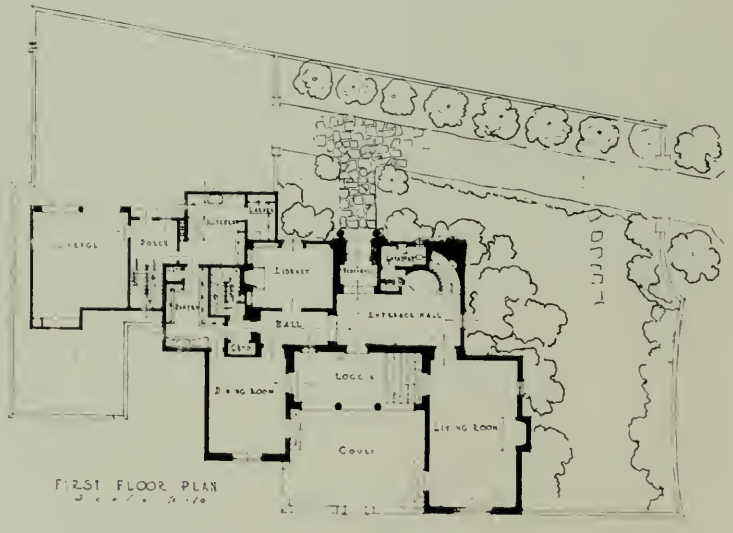
Mr. Widdowson's house at Walnut Grove, near Sacramento, is characteristic of a weakening of the specifically Spanish influence which we note as we go north. On the bases of climate and character of landscape alone the region around and for some distance above Sacramento might be expected to yield an architecture not different from that which is typical from San Francisco southward. Actually the spirit, while still recognizably Californian, has been modified by the assimilation of Romanesque and English elements which are more sparingly used elsewhere. It would be interesting to speculate on whether this results from social causes or merely from the chance presence of designers personally sympathetic to these expressions.

In Mr. Coate's house, still distinctly Californian, we have a most poetic infusion of suggestion from the work of French New Orleans. This house shows in a very simple and natural way how, under the influence of sensitive intelligences, our architecture is being made to take on recognizable character and to evolve at one and the same time.



CERTIFICATES TO PRACTICE

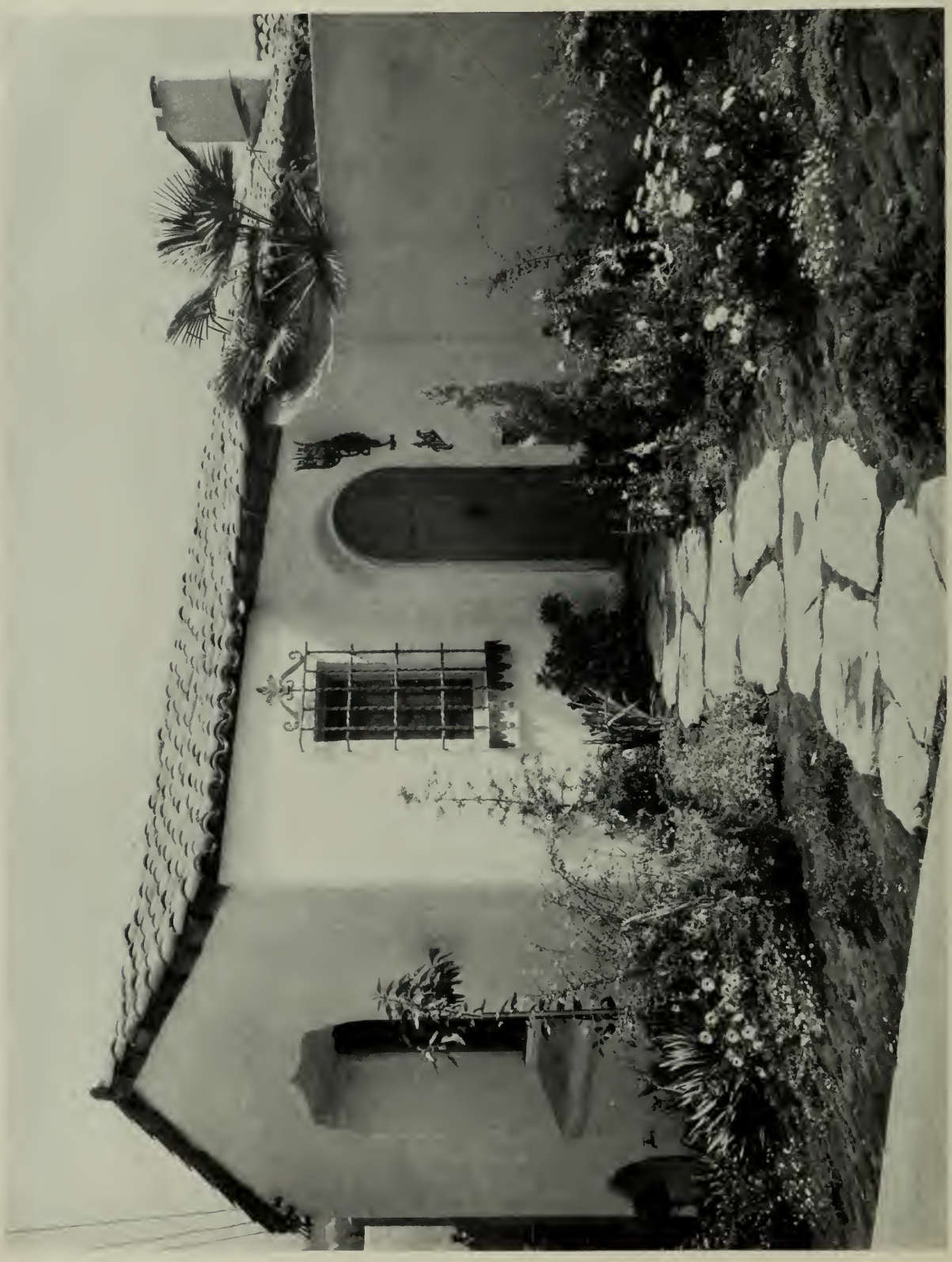
Certificates to practice architecture were granted March 27 by the California State Board of Architecture, Southern Division, to the following: Walter R. Hagedohm, 5026 S. Denker ave., and John E. Kauzor and Anthony A. Kauzor, 204 S. Occidental boulevard, Los Angeles; also Frank C. Hope, 825 Sutter street, San Diego. In the Northern District a certificate has been issued to Lawrence Keyser, President of the San Francisco Architectural Club.



PLANS, HOUSE OF MR. AND MRS. ELMER E. PAXTON, PIEDMONT, CALIFORNIA

Clarence A. Tantau, Architect

HOUSE OF MR. JOHN S. BROWN, WALNUT GROVE, CALIFORNIA
A. R. WIDDOWSON, ARCHITECT

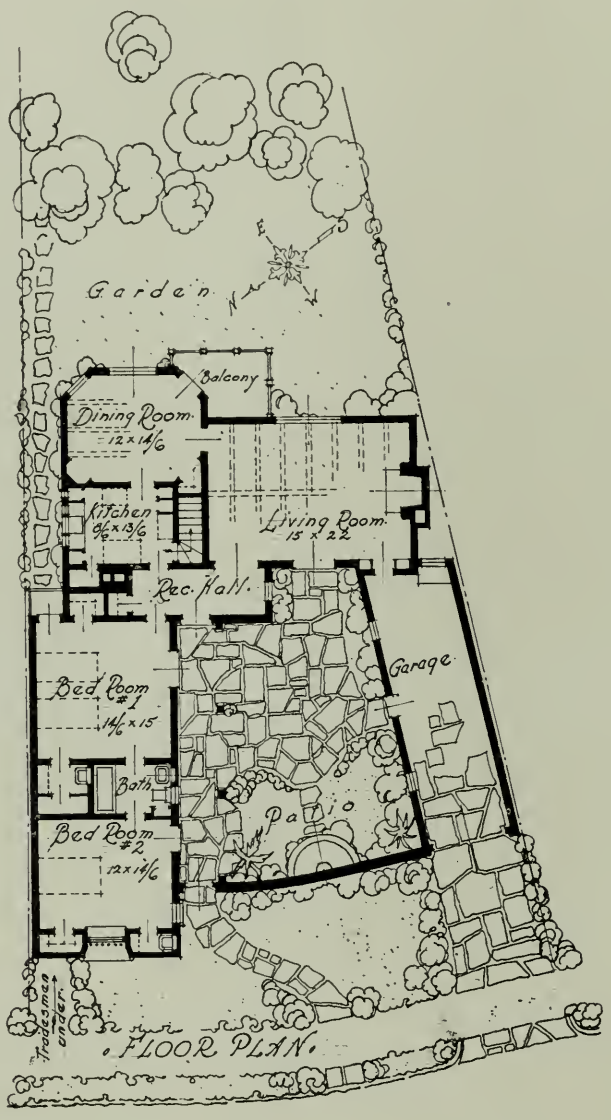


HOUSE OF MRS. SIDNEY B. NEWSOM, OAKLAND, CALIFORNIA

Moulin Photo

HOUSE OF MRS. SIDNEY B. NEWSOM, OAKLAND, CALIFORNIA
SIDNEY B., NOBLE and ARCHIE T. NEWSOM, ARCHITECTS

Moulin Photo



PLAN, HOUSE OF MRS. SIDNEY B. NEWSOM, OAKLAND

SIDNEY B., NOBLE and ARCHIE T. NEWSOM, ARCHITECTS

HOUSE OF MRS. SIDNEY B. NEWSOM, OAKLAND, CALIFORNIA
Sidney B., Noble and Archie T. Newsom, Architects

DINING ROOM, HOUSE OF MRS. SIDNEY B. NEWSOM, OAKLAND, CALIFORNIA
Sidney B., Noble and Archie T. Newsom, Architects

Moulin Photo

HOUSE OF MRS. SIDNEY B. NEWSOM, OAKLAND, CALIFORNIA

SIDNEY B., NOBLE and ARCHIE T. NEWSOM, ARCHITECTS

Berton W. Crandall, Photo.

HOUSE OF JOSEPH D. TAYLOR, PALO ALTO, CALIFORNIA
John K. Branner, Architect

UPPER STAIRHALL, HOUSE OF MR. MILTON BARUCH, LOS ANGELES
Gordon B. Kaufmann, Architect

SMALL HOUSE DESIGN

By Allen C Erickson ~Architect

THE smaller house is well deserved of the architects' attention today, and always, if for no other reason than that the majority of our people live in them. The architect's function demands that he be ever alert to the needs of his community regarding housing, and that he assist in supplying it. With the vast number of homes being built each year, and the millions of dollars being invested in our communities, the architect, if he fails to take part in this work, is not fulfilling his mission to society.

In specific relation to the small house, I mean houses of six rooms or less, the question of the part which the professional architect plays has made many of us think! Think—yes, think. Think of every one hundred houses built (1926) and out of those less than one, on the average, had individual architect's plans, or were erected under an architect's care. One of the most pitiful sights when traveling on train through our country is to see the terrible attempts at homes — without architects' plans and service.

There may be "practical" reasons for the neglect of the small house on the part of the architect. These reasons are not recognized in other professions. The physician, for example, treats a small case as well as a larger one. It is common practice to consult with a physician. Why not the consultation with the architect on the Smaller House? Our communities should be divided up and certain architects or groups of architects should minister to the needs of the community on a partial fee basis or an hourly consultation charge. "Contact" —another practical reason for distance between the architect and the small home builder may be overcome. Education of the public to our service, its value and costs are essential to the understanding of it and its use.

Communities should be safeguarded by us to prevent monstrosities and create and preserve beauty in form and color in all our buildings, especially homes. Although architectural registration and other State laws tend to regulate into whose hands construction should be safely placed, lax enforcement of these laws in our community allows much, far too much, construction work to go on without the architects. We must establish contact and have regulation of building through our municipal government and its building department as well as State regulations. If there were strict municipal regulation in all communities including suburban areas, we should be able to create higher standards of architecture in our homes.

"Architecture is the fine art of building beautifully." Our homes in their architecture express the habits and customs of our people of today. We must create them considering the climate, the length of the day, the materials to be used, and equipment that is to be installed. We ourselves are called upon to improve our taste and appreciation for fitness and appropriateness of simplicity in the design of the smaller home of today.

Much design of the small home is being carried on by the younger architect. The younger architect has the large field of homes in which to establish himself and serve well his neighbor and his community. Too much credit cannot be given for the sacrifices made by many younger practitioners in their work of serving the public

on homes and other smaller buildings, all absolutely essential to our every-day life and comforts: However, necessity demands much service for small fees. Because of no organization among architects and unwillingness of an uninformed public to pay the proper charge we find much house work going on without architect's services. Organization among architects, for this purpose, has often been spoken of but seems far distant, if ever.

However, why not a separate organization of architects on the smaller home? If all architects who, when commissioned to do a small house, and, desiring to serve society, could have a central organization to do this special work at a special fee to the public, with limited service, they would fill a definite need. The public is so accustomed to buy standard automobiles—ready-made suits and other stapled goods made in quantity—so why not an architectural service by the architects, or a group affiliated in the interest of good architecture and desire to serve the public.

The architect has an important work to do in relation to the small house; it may be summarized as follows:

We should advise selection of sites.

We should advise amounts of expenditures on both site and house.

We should advise on financing.

We should plan correctly.

We should design fittingly.

We should administer properly.

We should supervise diligently.

We should remember the importance of our work.

Although only a matter of months, a short time in creating it, a house has years in which to be lived in and criticized. It requires great wisdom on our part to guide the client into proper channels of thought on the problem of his new home. We must exercise good judgment in preparing preliminary plans. We must estimate properly before beginning working drawings. We must show why costs depend on labor and materials, the cost of which is not fixed by us or any group of individuals.

The smaller house demands greater attention to economy of space, of material, simplicity of exterior design and proper detail. Because of these and other necessities, the problem of the smaller house is, sometimes, harder than the larger house, where such considerations are secondary instead of primary.

Is not, then, the question of the relation of the architect's work to the smaller house a most important one? American communities in which we live are the very expression of the lives of our people. Are we going to sit by and allow house after house to be erected without proper thought being exercised as to its plan, design, construction, beauty and durability? No, we are awake to the responsibility which is ours to minister to the need as it exists today in the field of small homes.

We are going to contribute to the welfare of our community and our country by doing smaller houses, by serving the public in their building problems whenever and wherever it is our place to do so.

COLOR IN LIGHTING FIXTURES

Interior decorators and those whose business it is to sell homes, will tell you that lighting equipment is one of the most important elements in the appointments of the beautiful house. Portables and walled ceiling pieces play a prominent part in the decorative scheme and may be considered focal points of a room's furnishings.

A glance at the pageant of color on the motor highway, in clothing, in furniture and in many new industries, is eloquent proof of the vogue of new and brighter colors. The lighting equipment industry can capitalize on this trend to a great extent. Colors to be fresh and beautiful need not be gaudy polychromes and blazing rainbow effects. They can be embellishments cunningly applied for the purpose of adding character to the design and a pleasing dash of color to the room.

A rich green wall bracket against a background of brown and gold, or a black and scarlet reading lamp in an oak library—these are the things that add charm to the atmosphere of the rooms.

ALL-ELECTRIC HOME PROVES AN ECONOMICAL INVESTMENT

THE application of electricity to housework has kept pace with its application elsewhere and today we have the modern electric home in which all energy for lighting, cooking, heating and power usage is received from the electric company and one bill covers all costs.

The recent reduction (effective April 1, 1928) of better than 25% in the combination lighting and heating rate for homes in California removes the last obstacle to complete electrification.

HOUSE OF GEORGE C. FOSS, SACRAMENTO

The electric home is wired for electric lights and for appliances such as the iron, toaster, percolator, vacuum cleaner and washing machine. It has an electric range for cooking, and an electric water heater and the rooms are heated with large electric heaters. The cost of electricity for operating a six- to eight-room home so equipped varies from $150 to $240 per year; an average of from $12 to $20 per month.

Nothing is more convincing than the actual bills, and the tabulation which follows shows the actual cost under the rates previous to the recent reduction.

Geo. C. Foss, electrical contractor and engineer of Sacramento, built an all-electric home in 1924, and was determined to keep an accurate record of the cost of electricity for operating the appliances.

The house was completed in March, 1925, and a record of the bills indicates that for the first twelve months the average cost per month was $17.39, and for 1926, with the addition of extra equipment, was only $19.84 per month.

Mr. Foss says: "Our house has six rooms not including the den, breakfast room and nursery. Air heaters of ample capacity are used throughout. Cooking is done on a 9-kw. range; a 30-gal. 5-kw. water heater is used. Concealed exhaust fans are used in both the kitchen and den. The house is well lighted from center and bracket outlets and closet lights are used throughout. There are four convenience outlets per room on the average. An electric refrigerator is installed also."

A list of the bills for the three years since the home was built follows:

Year 1925

Apr. 21	$ 10.12
May 21	9.43
June 20	10.05
July 23	8.35
Aug. 22	7.75
Sept. 22	9.25
Oct. 22	10.31
Nov. 20	21.23
Dec. 18	25.73
Jan. 20	58.17
Feb. 20	18.97
Mar. 20	19.27
Cost for 12 months	$208.63
Average cost per month	17.39

Year 1926

Apr. 20	$ 13.87
May 22	11.23
June 22	12.89
July 23	10.47
Aug. 24	11.18
Sept. 24	14.15
Oct. 22	14.15
Nov. 23	14.15
Dec. 23	19.56
Jan. 22	39.87
Feb. 23	45.45
Mar. 23	21.07
Cost for 12 months	$238.04
Average cost per month	19.84

Year 1927

April	$18.57
May	12.73
June	14.11
July	8.83
August	7.14
September	11.35
October	14.15
November	20.09
December	61.87

Year 1928

January	$47.75
February	12.77

From the above record the cost under the new low rates would be equal to or less than the cost of operating a home with less modern equipment. However, the operating cost is only one feature of the electric home, as it embodies all the labor-saving devices for the busy housewife, shortening by two to four hours a day the most disagreeable part of the daily grind of cleaning and scrubbing.

The safety feature alone which results from elimination of fire and explosive hazards and the complete absence of obnoxious fumes is of itself a strong recommendation for the electric home.

When the electric home is planned as such from the start, it is more desirable than another type even from the standpoint of direct cost. The cost of furnace room, chimneys, flues and other incidentals of construction are avoided and the home shows to marked advantage from the standpoint of interest on the investment, maintenance, depreciation, labor, safety and general desirability. The depreciation and maintenance items will be found to be less, not only on the house and heating equipment but upon the furnishings as well.

The new low electric rates for homes should be taken into consideration and given serious thought by architects and home builders before final details of construction are settled. For the plate of Mr. Foss' house shown here acknowledgment is made to the Cannon Company of Sacramento.

The MODERN HOME and the TELEPHONE

By

Frederick Jennings

WHEN plans for an ultra-modern home are being drawn, architects generally recognize the desirability of providing in advance for telephone service, through specifying suitable conduit and accessories to be installed at the time of construction. Telephone facilities are equally as important as those for gas, water and electricity, and are as indispensable as a staunch foundation. Carefully planned in advance, these service outlets in various rooms insure convenience and satisfaction to the owner and are, all in all, as essential to his investment as durable building materials.

Preferences for telephone locations in homes vary among owners. It is conceded, however, that two or more telephones are necessary; and that in the larger homes the number of telephones is primarily governed by room arrangements and family customs. With this thought in mind the outstanding advantages of individual rooms as telephone locations may be summarized as follows:

A telephone in the hall is particularly accessible, at all times, to members of the household and guests.

A telephone in the master bedroom provides convenience, safety and privacy.

In the kitchen a telephone is practically indispensable, as it is used for ordering supplies and enables servants to answer calls without necessity of entering the family living quarters.

The dining room, less frequently used than other first floor rooms, is a very desirable telephone location, affording quiet and privacy, as well as convenience, at meal times.

A telephone in study, den or library is ideally situated, with respect to privacy, quiet and accessibility.

In the boudoir, a telephone furnishes the same convenience to the housewife that a telephone in the den or study gives to the husband.

It can be seen readily, therefore, that main line and extension telephones conveniently located are essential to a well-planned telephone arrangement, and that in many cases, standard telephone company wiring plans can be used to advantage in meeting individual preferences for ringing of bells, privacy of conversation and for extension bells.

The telephone company business offices, through their familiarity with telephone problems of every type, are a source of accurate and frequently invaluable aid to architects and builders in devising telephone layouts for every type of home—bungalow, mansion or community apartment—and, of course, for business and public structures, as well. A booklet entitled "In Your Building Plans—Remember Telephone Service" is of especial interest; while printed sheets bearing representative floor plans, with telephone locations spotted, are also helpful. All are available, without cost, at any telephone company business office.

In conclusion, it can be said that the advantages of including telephone facilities in architects' plans are preeminently to be found in achieving the final and most desirable result of fitting a home perfectly around a family's varying preferences and requirements. In addition, there is a great deal of satisfaction to be derived by the architect and builder in knowing that probably it will never be necessary to disturb beautiful interiors and exteriors, for which they are responsible. In other words, walls, partitions and floors need never be marred by boring holes and placing wires. Truly, expert attention to these details must surely result in lasting goodwill toward those responsible for planning and construction, on the client's part.

STYLES IN HARDWOOD FLOORS

By

John M Reynolds

THE changes of style in hardwood floors has been, as in other details of architecture, quite marked ing the last forty years. Since 1888 the writer has been actively employed in this line, and in that period many interesting changes have taken place.

Originally the hardwood flooring business had to do mostly with residences—though much work was done in offices, hotels and public buildings. Now few, indeed, of the largest structures are completed without hardwood of some kind being in the principal rooms.

The introduction of "wood carpet" began in the eighties and there are still floors of this type to be found in San Francisco and vicinity in excellent condition.

This wood carpet was made of thin strips 3-16-in. thick by 1¼-in. wide or 3-16-in x 1⅞-in., of lengths from 18 inches to 36 inches. These strips were glued to cotton sheeting, being laid out in section or panels of various widths and all panels 12 feet long. Each panel was rolled and bound with rope for shipment and formed a package of about the same shape and size as a roll of carpet. Hence the name given to the commodity was "wood carpet".

Wood carpet was manufactured principally of oak, but walnut, maple and gum strips of thickness and lengths corresponding with the oak were sometimes alternated with the oak or maple. Wood carpet, as it came from the factory in rolls was often cut into squares on arrival here and laid diagonally on the floor with ornamental borders.

Afterwards ornamental parquetry was extensively used. Very elaborate designs combining the use of oak, walnut, mahogany, maple, ebony, holly, cherry, rosewood and amaranth were the vogue with borders to harmonize in design, or sometimes laid to the base. The herringbone and block patterns became popular and have continued to be so. Many elaborate French designs were placed in a majority of the very elegantly furnished homes built from 1890 to 1910 nearly all of them being of the "thin floor" type, which became 5-16 in. thick about 1895 and has remained of that standard to this day.

The San Francisco fire in 1906 ended the period of wood carpet and elaborate parquet floors. In the haste to rebuild the easiest and quickest method was adopted. "Strip floors" that required no manipulation excepting the usual process of kiln drying and machining of the stock, was extensively used. Strips were shipped in from the east in very large quantities for several months as the municipal authorities would not permit the operation of our local plant because of the fire risk, water not being available to extinguish a fire.

Strip hardwood floors have held the field to recent times. The trade is familiar with them now. Eastern white oak strip floors are the best because the texture of the white oak is firmer and harder than other oaks.

The standard thickness is 5-16 in. and standard width is 2 inches. It is not considered advisable to use wider strips lest the flooring cup or buckle. Very fine effects, however, are obtained by using 3-inch widths, in the herringbone style especially. Care must be taken that there is no moisture in walls of timber whether the standard or wider strip floors are specified. The wider strips will be more likely to warp than the standard widths. The narrow stock (it is made as narrow as ⅞ of an inch) stands best.

Competitive and speculative conditions in the building business have of late created a need for something different, something more attractive and better than strip floors. As a result, parquet borders and centers are today in demand for the princi-

pal rooms, such as living and dining rooms and entrance halls. Successful builders are ordering more elaborate styles. Parquetry apparently is again in favor as an aid to the disposal of residences and bungalows.

In fine residences "plank floors" of random widths, 13-16 in. thick, tongued and grooved, end matched, kiln dried stock, laid base to base, with wood plugs at the butts to conceal the nails or screws, are much in vogue. They are made to resemble the old planks that our Colonial ancestors dined and danced upon. Wooden plugs are interspersed irregularly over the surface of the floors, which is often planed with a rounded plane bit so as to give the whole face of the floor the appearance of having been hewn with an adze. Random width floors are generally of oak, but teak, walnut and mahogany are appropriate woods. It depends upon the decorative effect that is desired as to which should be used.

In conclusion I might add that the tendency is to return to the more ornate patterns in the houses built for sale and to the 13-16 in. floors in plank, block and herringbone styles in the principal rooms of the finer homes, club and hotel buildings and apartments.

STATE PARK CONFERENCE

ONE of the most important conferences ever held by the National Conference on State Parks will take place in San Francisco June 26, 27, 28, 29 and 30. San Francisco was selected to aid in interesting the citizens of the State in the ratification of the $6,000,000 bond issue for State parks.

California is to make the most of one of her greatest assets. A State Park Commission has been created which will administer all State parks under the newly organized Department of Natural Resources. A survey of State park possibilities has been authorized and a fund of $15,000 provided for this work. This in addition to the passage of the bond issue bill.

The program of the National Conference has not been definitely worked out as yet, but an interesting outline has been formulated. The first day of the conference will be spent in formal sessions at the Hotel Mark Hopkins, the headquarters while in San Francisco, with several illustrated addresses in the evening. On Wednesday, the 27th, business sessions will be held in the out-of-doors, with a trip to Mt. Tamalpais, lunch at the tavern, followed by a trip to Muir Woods for the afternoon session. A barbecue will be held in this very beautiful national monument in the evening. On the 28th, business session will be held at the hotel. If the plan proves feasible the delegates will leave by train on the evening of the 28th for Dyerville, where on Friday sessions of the conference will be held in the Humboldt Redwood State Park. A one-day session of the conference will be held in Los Angeles, probably following the Dyerville trip.

Among the speakers at the conference will be Governor C. C. Young, of California; Hon. Stephen Mather, director of the National Park Service; Dr. John C. Merriam, president of Carnegie Institute and the Save-the-Redwoods League; Colonel Richard Lieber, director of the Department of Conservation of Indiana; Major W. A. Welch, general manager of the Palisades Interstate Park of New York; Colonel David Chapman, Great Smoky Mountains National Park Association; Wilbur A. Nelson, Corcoran professor of geology at the University of Virginia; Duncan McDuffie, of the State Parks Council of California; Newton B. Drury, of the Save-the-Redwoods League; Judge Robert Sawyer, state highway commissioner of Oregon, and many other prominent conservationists. The program will be a most interesting one and will deal with many important phases of park development.

California already owns a splendid nucleus of parks in the 9,000 acres of redwood forest in the California Redwood State Park in Santa Cruz County, the 3,000 acres of redwoods in Humboldt and Del Norte counties, the Mt. Diablo State Park of 580 acres in Contra Costa County, and the Burney Falls State Park in Shasta County—13,000 acres in all.

The GARDEN and The HOME

By

Edward F. O'Day

IT WILL be remembered that when Candide, under the mocking guidance of M. Voltaire, had exhausted the adventurous possibilities of the world—sampling unto satiety all exotic and curious pastimes—he was content to retire to a reasonable obscurity where he might "cultivate a little garden."

This was, in Voltaire's artificial age, an extreme reaction from the pleasures afforded by the flesh and the devil; yet it was by no means an unprecedented retreat from the surfeit caused by too much living. One recalls that in the midst of another too highly civilized age the Emperor Diocletian laid down the heavy sceptre of the Roman Empire to take a villa in Illyria and surround it with a simple garden. The brow that had been made feverish by the Roman crown exuded healthy perspiration as the royal backslider labored with spade and mattock to make roses grow in a little private paradise along the Adriatic. The story runs that when affairs of state became too complicated for his successor, Diocletian was waited on by an embassy from the Eternal City and entreated to resume the throne.

"What nonsense!" —this was about the substance of his reply —"do you not see that my garden needs all my attention?"

This passionate love of gardens has never been — can never be—eradicated from human nature. It is as primeval as our love of home. The most confined of city-dwellers will water a flowerpot perched dizzily on a tenement fire escape. The mystery of growth pervades all life, but for some strange reason, even those who do not thrill to the unfolding of a butterfly never cease marveling at the emergence of a tender green shoot from the soil where a seed was planted, and the flowering of an unlikely looking bulb into living rainbow radiance.

There are many rules for gardens, but perhaps all may be embraced in the statement that no gardener gets more out of his garden than he puts into it. This dogma is as true of the experienced landscape engineer with unlimited resources at his command as it is of the humble commuter who sacrifices his dinner cigar in order to spend a few cents more at the seed merchant's. For no garden is merely an assemblage of beautiful flowers and shrubs set in the midst of well-ordered paths. Large or small, a garden must have a soul. Candide could have grown flowers before he set forth to acquaint himself with the sharp differences of humanity. Diocletian might have ordered an acreage of flower-beds in Rome. But gardens would not have resulted. A garden worthy to be called a garden, like a habitation worthy to be called a home, has a soul because the heart and soul of some man or woman is in it.

THE POTTER'S ART MID GROWING THINGS

To put it another way, a garden is such a natural thing that only natural persons may hope to grow

VINES AND SHRUBS ARE NEIGHBORLY TO THIS JAR OF GREEN

GARDEN POT BY GLADDING, McBEAN & CO.

gardens. One must soil one's hand with the soil in order to make the soil fruitful unto true personal satisfaction. One may learn much from a botanical garden, but one cannot fall in love with it—it is too vast, too impersonal, too scientific. The true garden expresses not science, but art.

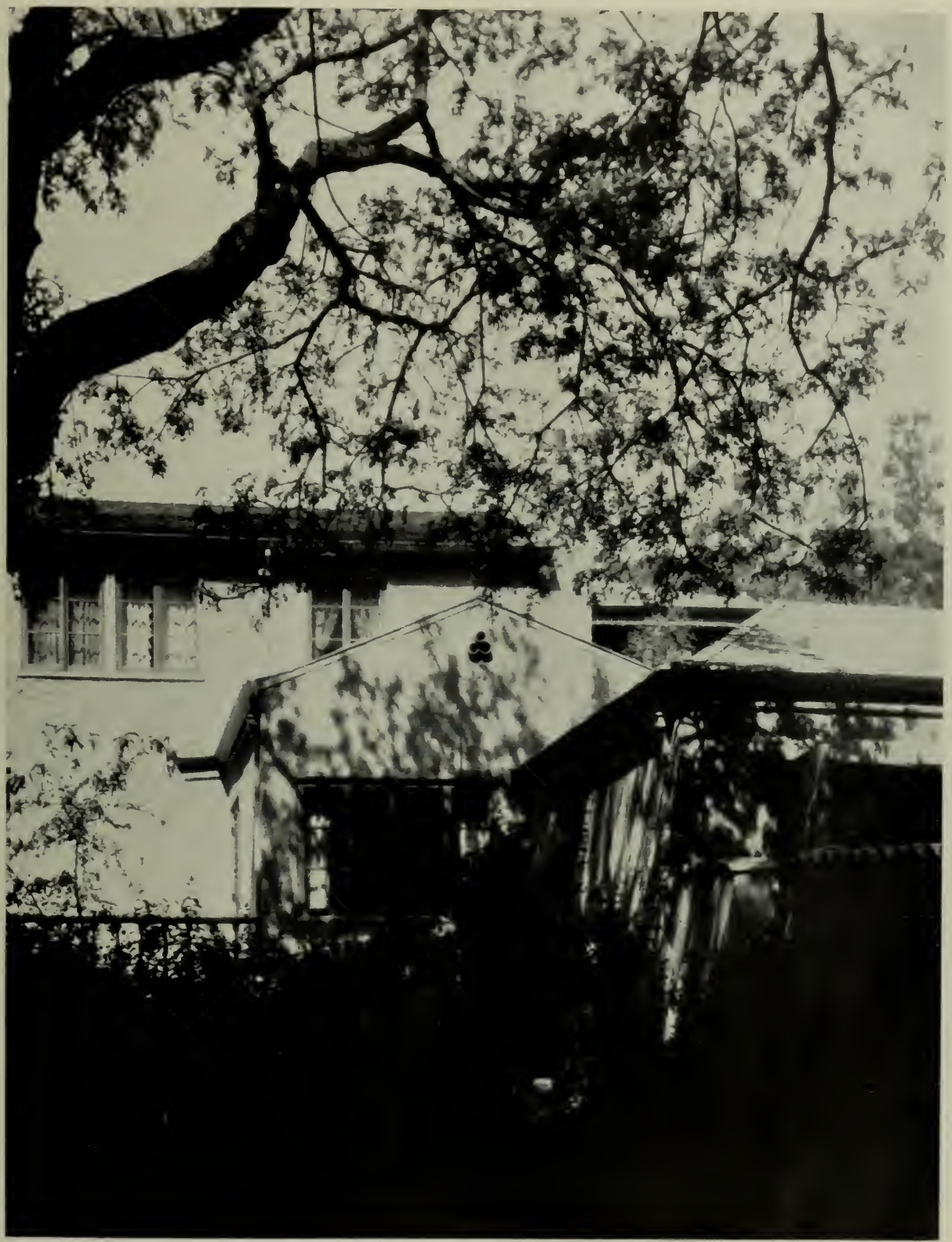
The art of gardens is as much more important than the science of gardening as the homely old names of flowers are superior in appeal to their botanical nomenclature. It is impossible not to love Jack-in-the-pulpit, whereas one merely stays cold when it is called *Arisaema triphyllum*. Breath-of-heaven actually brings us the sweetness of another world, but *Haenka fragrans*, though the same thing, is miles away in the matter of appeal. One learned in these hard names might conceivably "peep and botanize upon his mother's grave" and indeed Wordsworth accused such a one of doing no less—but a gardener as distinguished from a mere botanical expert is always tender in sentiment; there are flowers growing in his ever-receptive heart.

SWIMMING POOL, ROBINSON GARDEN, BEVERLY HILLS, CALIFORNIA

True gardens may be large or small—it makes little difference. With the right spirit one may lay out acres, or confine oneself to a bit of a patch between city flat buildings. But that man is incomplete in experience of life who does not eventually find happiness where Candide and Diocletian found it—in a garden.

WHERE "WHOLESOME BERRIES THRIVE AND RIPEN BEST"

STRAWBERRY JAR BY GLADDING, McBEAN & CO.



HOUSE OF MR. WILLIAM A. POWELL, BERKELEY, CALIFORNIA

MORROW & MORROW, ARCHITECTS

THE BATHROOM BEAUTIFUL

By B. F. Blair

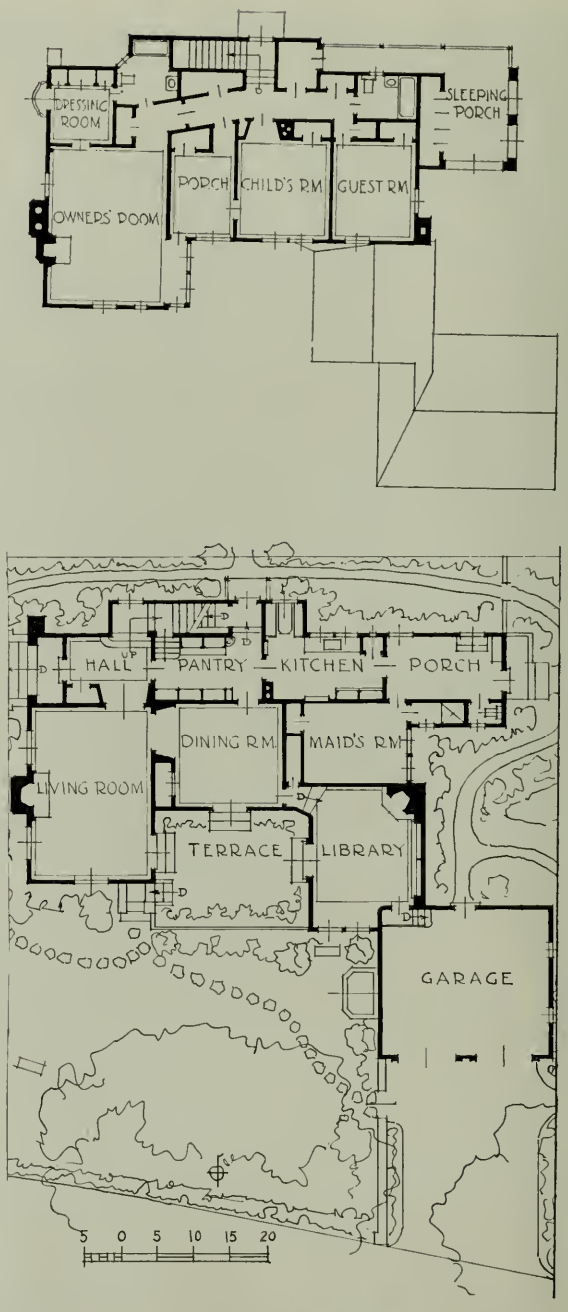
IN NO feature of home building, remodeling or decoration has there been so marked an advance as in the bathroom. By styling plumbing fixtures and fittings to the grace and dignity of fine furniture, manufacturers have brought into the picture of the home beautiful the one room that for years has been regarded from a purely utilitarian stand-point.

A treatise on "Home Decoration" (published no longer ago than 1921)—a 400-page volume, profusely illustrated and creditably covering every other phase of the subject—devotes only six pages to the chapter on "The Bathroom" and two of these pages are used to illustrate the author's idea of a model bathroom. Less than ten years ago the ideal bathroom, as conceived by an authority on home decoration, was little more than a convenient cubicle for housing the fixtures. The bathtub in the chief illustrations was enameled inside and painted outside. The hot water supply came from an oil or gas-burning heater in the corner of the room just above the tub. The lavatory was a marble shelf with an enameled iron bowl cemented in, while the closet was of a type, then out-of-date, with high tank and pull chain.

The only decorative notes in the ensemble were the dotted swiss curtains and the strip of figured oilcloth covering the window ledge, upon which stood a vase of flowers. The most conspicuous thing in the room was the array of pipes running along the wall under the lavatory, giving the room an appearance more closely resembling a boiler room than a bathroom.

What a change has been wrought in a few years! Pipes have disappeared into the walls, floors and ceilings, emerging only at a point of contact with the fixture.

The bath of today is of glistening enamel inside and out. One manufacturer has developed an enamel of acid-resisting quality, which defies all cleaning compounds and abrasives, insuring unmarred beauty through years of use.



PLANS, HOUSE OF MR. WM. A. POWELL, BERKELEY
Morrow and Garren, Architects
Additions by Morrow & Morrow, Architects

The tubs of built-in design so widely preferred are far more pleasing in appearance than the old style. They also meet the modern demands of sanitation, by eliminating the space underneath that accumulated dirt.

[Turn to Page 113]

HOUSE OF MR. WILLIAM A. POWELL, BERKELEY, CALIFORNIA

MORROW & MORROW, ARCHITECTS

MY EUROPEAN IMPRESSIONS

By
C O Clausen Architect San Francisco

II. THE TOWER OF LONDON

ALONG the banks of the river Thames stands an irregular mass of buildings, surrounded by battlemented walls and a deep moat now drained. The entire group within the walls, covering 13 acres, is known as "The Tower."

This place was first used as a royal residence and stronghold, but is more historically known as a prison. The black deeds done and the miseries suffered within its gloomy walls would fill volumes. Sir Walter Raleigh was imprisoned here for thirteen years and finally executed. Here the noble and innocent Lady Jane Grey was beheaded and likewise Anne Boleyn, whose fair head fell as the gun sounded to inform Henry VIII that he was rid of her forever.

William the Conqueror built the central keep, which is called the White Tower, in 1079 and his successors continued to improve the defenses till it took its present form. The Tower, old as it is, is not a ruin and is still in use, although only as a museum, arsenal and treasure house. Here are kept the crown jewels and regalia of England which can be closely observed through heavily barred glass cases guarded by numerous armed attendants. A wonderful collection of armor is displayed in the Tower and many specimens are hundreds of years old.

THE TOWER OF LONDON

Within the walls of the White Tower is the chapel of St. John with its massive pillars and cubical capitals, its wide triforium, its apse borne by stilted round arches and its barrel vaulted ceiling. This chapel is one of the finest and best preserved specimens of Norman architecture in England.

The human touch in the history of the Tower of London is of more interest than the gray old walls, for here have been enacted strange deeds, many glories and many tragedies. We reflect the kings living here at first and later the place deserted as a royal residence and turned into a state prison for great and important prisoners. Then came the mysterious happenings, murders and tortures perpetrated by greedy and bloodthirsty tyrants. Perhaps one of the saddest crimes committed here was the murder of the two young princes at the instigation of Richard of Gloucester, whose path to the throne was blocked by these two youngsters. After their bodies were secretly buried, Richard was hailed as "King Richard III," but this villainous monster was soon met and slain by the Earl of Richmond at Bosworth Field when, as the Bard of Avon writes, it was said:

"God and your arms be praised victorious friends;

The day is ours, the bloody dog is dead."

Padilla Photo

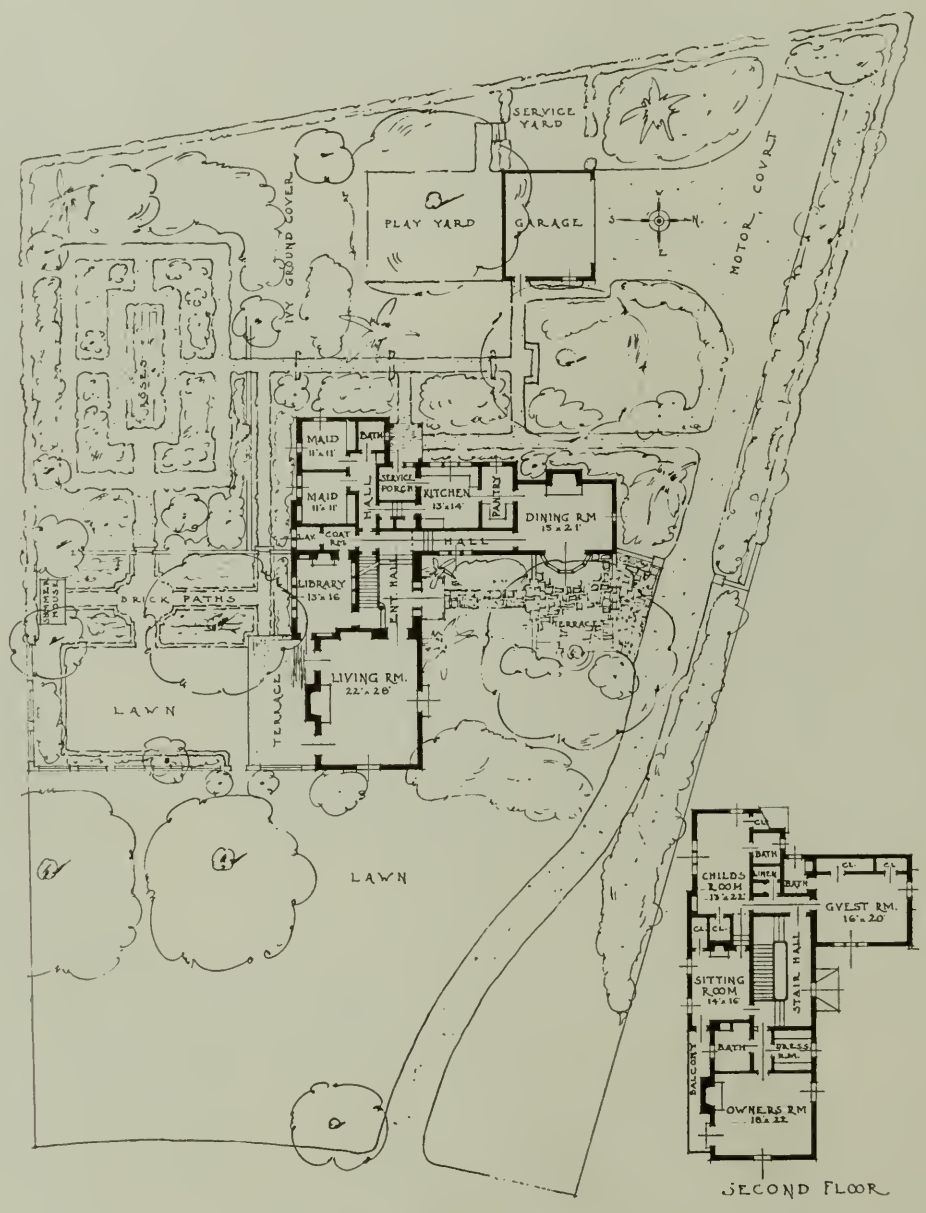
HOUSE OF MR. GEOFFREY MAYO, PASADENA, CALIFORNIA

ROLAND E. COATE, ARCHITECT

Padilla Photo

HOUSE OF MR. GEOFFREY MAYO, PASADENA, CALIFORNIA

ROLAND E. COATE, ARCHITECT



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ROLAND E. COATE, ARCHITECT

J. P. Graham, Photo *Dowsett-Ruhl Company, Builders*

HOUSE OF MR. AND MRS. KENNETH MONTEAGLE, PEBBLE BEACH, CALIFORNIA

CLARENCE A. TANTAU, ARCHITECT

J. P. Graham, Photo

HOUSE OF MR. KENNETH MONTEAGLE, PEBBLE BEACH, CALIFORNIA

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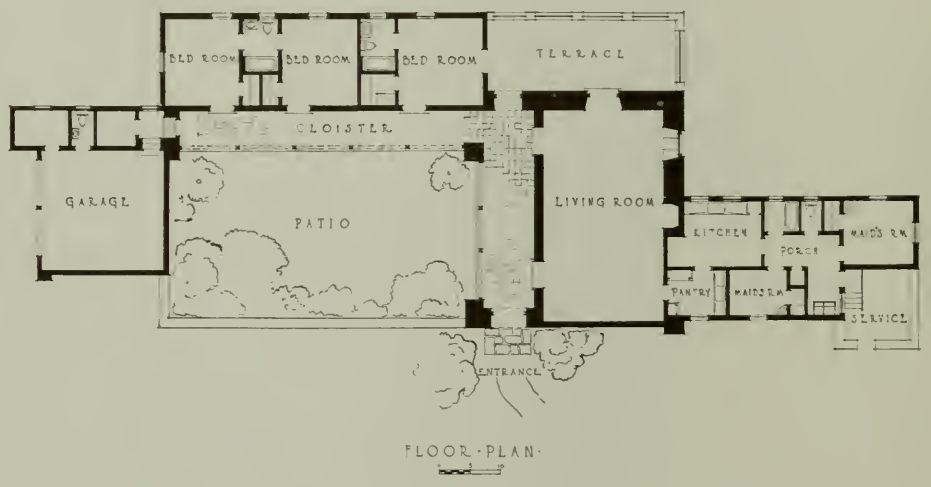
J. P. Graham, Photo



FLOOR · PLAN ·

PLAN, HOUSE OF MR. AND MRS. KENNETH MONTEAGLE, PEBBLE BEACH

CLARENCE A. TANTAU, ARCHITECT

Dowsett-Ruhl Co., Builders

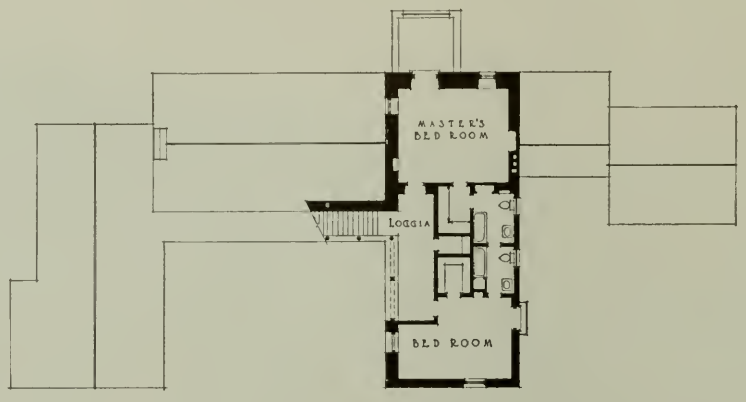
HOUSE OF MR. AND MRS. CLIFFORD WEATHERWAX, HILLSBOROUGH, CALIFORNIA

CLARENCE A. TANTAU, ARCHITECT

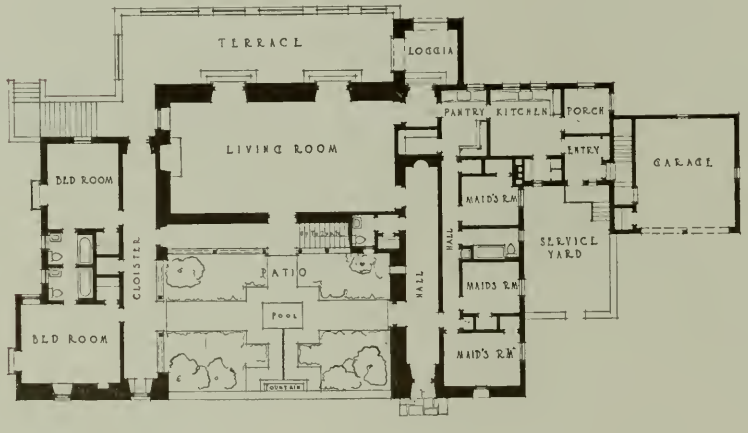
J. P. Graham, Photo *Dowsett-Ruhl Co., Builders*

HOUSE OF MRS. CHARLES WHEELER, JR., PEEBLE BEACH, CALIFORNIA

CLARENCE A. TANTAU, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

PLANS, HOUSE OF MRS. CHARLES WHEELER, PEEBLE BEACH, CALIFORNIA

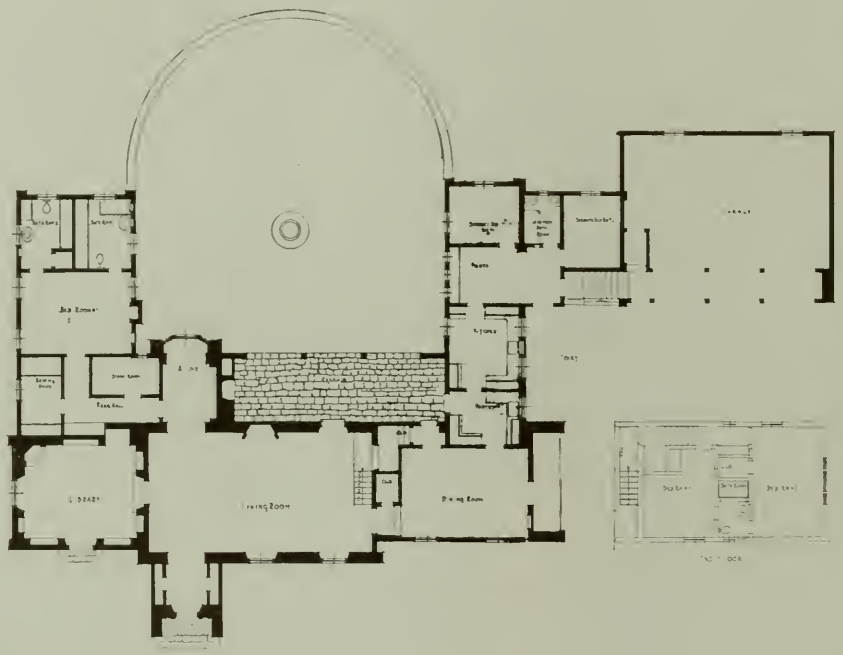
CLARENCE A. TANTAU, ARCHITECT

J. P. Graham, Photo

HOUSE OF MRS. CHARLES WHEELER, JR., PEBBLE BEACH

CLARENCE A. TANTAU, ARCHITECT

HOUSE OF CHARLES LUX LEWIS, LOS ANGELES, CALIFORNIA
JOHN K. BRANNER, ARCHITECT



PLAN, HOUSE OF CHARLES LUX LEWIS, LOS ANGELES, CALIFORNIA

JOHN K. BRANNER, ARCHITECT

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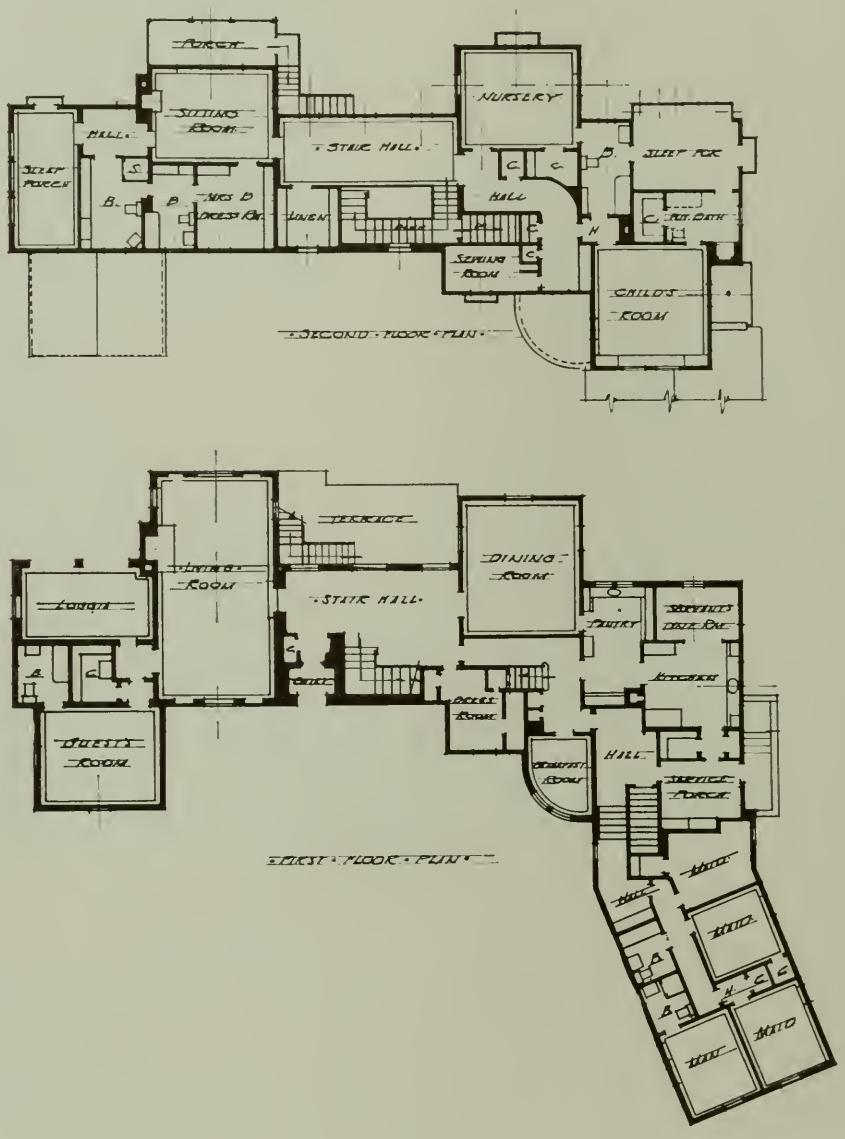
JOHN K. BRANNER, ARCHITECT

W. M. Clarke, Photo

HOUSE OF MR. MILTON BARUCH, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT



PLANS, HOUSE OF MR. MILTON BARUCH, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT

W. M. Clarke, Photo

ENTRANCE HOUSE OF MR. MILTON BARUCH, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT

W. M. Clarke, Photo.

HOUSE OF MR. MILTON BARUCH, LOS ANGELES

GORDON B. KAUFMANN, ARCHITECT

A CALIFORNIA UNIFORM BUILDING CODE

By Jno B Leonard ~ C C

THE present State-wide movement toward preparing a California Standard Building Code results from a realization of the chaotic building conditions prevailing under the existing laws of California municipalities. Present laws contain unwarranted divergent values of the strength of building materials, unjustifiably restrict the manner of their use, and, in some cases, permit the use of types of construction that were accepted more because of the presentations by and the desires of those financially interested in them rather than from considerations of sound construction. The lack of a proper estimate by public officials of the importance of these conditions and the nonexistence of a recognized, independent authoritative source for them to appeal for advice or guidance is responsible for this situation.

Manifestly this condition needs correction, but it can be done only through a leadership that commands State-wide confidence in its integrity of purpose and its freedom from motives other than a desire to honestly serve the public. The California Development Association, which is so eminently fitted and perfectly equipped for this work, has accepted the leadership. Through the efforts of Arthur Bent of Los Angeles, assisted by Frederick Koster of San Francisco, both directors of the association, a committee of six business men, whose membership is divided equally between the northern and the southern portions of the State, has been formed. This committee invited the California Chapters of the American Institute of Architects, the California Sections of the American Society of Civil Engineers, the California Associations of General Contractors and the Pacific Coast Building Officials' Conference to undertake the formulation of a State Uniform Building Code.

The first three of these organizations accepted the invitation and appointed their committees, three north and three south, which have organized as the "California Standard Building Code Committees." The membership of these committees will number about forty, all of whom are devoting their time and expenses to this work gratis. Through an Executive Committee, the services of Edwin Bergstrom, member of the Southern Chapter of the American Institute of Architects, and Henry D. Dewell, member of the San Francisco Section of the American Society of Civil Engineers, have been secured as Architectural and Engineering Editors and will be compensated for their services and expenses. The duties of the editors will be to collect and collate carefully and exhaustively information desired by the committees and be a means of contact between them to facilitate early agreements. The jurisdiction of the contents of the code will remain exclusively with the six committees.

The funds necessary to carry on this work will be placed by the California Development Association to the credit of the Executive Committee, which will have exclusive control of its expenditure. This will eliminate all financial obligations from the committees and insure their freedom to fairly and impartially carry on this work.

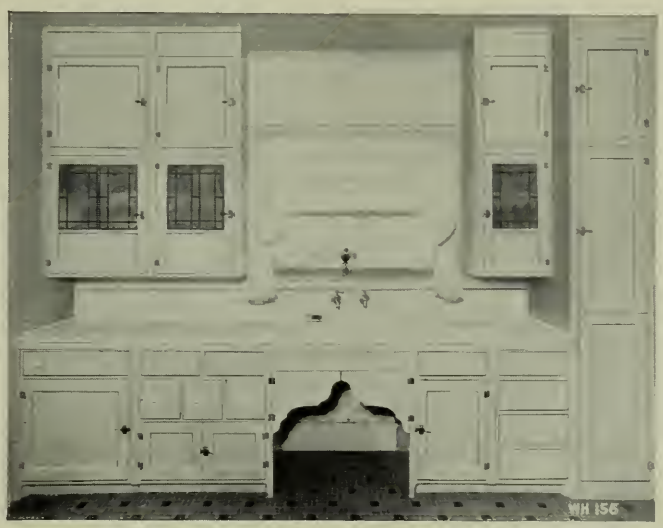
The concept of a California Standard Building Code is an instrument that will impose conditions pertaining to safe building that should prevail throughout the State. There are some conditions that are —and properly so—controlled by localities, such as limiting heights of buildings; hence its arrangements will be such that these can be inserted without disturbing the essential portion of the text. Such a code will tend to standardize materials and methods of construction and foster sound building.

The INSPIRATION of a BEAUTIFUL KITCHEN

By Ray B Cox ~ Vice President
Peerless Built-in Fixture Company

BEAUTY may be the result of many ideas or conditions, but some of these are color, proportion, balance, harmony, orderliness, cleanliness, simplicity, and these are also essential ideas for satisfactory kitchen planning and furnishings. Beauty and cheer make hard tasks pleasant duty and to this end is good kitchen designing.

The ultimate consumers of kitchen equipment are naturally those who work in the kitchen or with the equipment and they are to be considered when the purchase of the equipment is made, as the work in the kitchen can be made a drudge or a pleasure by the utility of the fixtures and the appearance of the room. Heed the wishes of housekeepers. Seek their satisfaction if you choose to succeed in kitchen planning. Familiarity with the details and process of housekeeping is also necessary, but above all beauty and harmony must be had to inspire a worker to forget the work.



THE HEIGHT OF CONVENIENCE

For ages past, too many kitchens have been drab and dreary workshops and places in which one wishes to finish her task and slip away to other quarters, or more beautiful surroundings. From antiquated and unsanitary plumbing fixtures, we have rapidly turned to the beautiful, bright, smooth, glossy and ultra-sanitary plumbing equipment; from crude, awkward kitchen fittings to the carefully designed, practical and neat units we find it easy to turn. From drab dull colors to glaring white, kitchen experts are turning to modern pleasing shades, to cheerful colors which blend in harmony and appearance, and are inspiring and interesting.

In contrast to the thoughtless plan,

CUPBOARDS AND DRAINBOARD

careful attention is being given to beauty, proportions and the placing of all equipment for kitchen use. A constant and rapid progress is being made by manufacturers of standard fixtures in every phase of household furnishings and it is natural that the equipment of kitchens should not lag far behind. For those who work in a kitchen it is easy to understand the impulse that has put beauty before convenience in this much discussed department of every home. Factory designers are now giving every heed to this desire for pleasing effects and practical beauty.

The designing of kitchen equipment contemplates a place for everything and everything in its place. Orderliness adds to beauty.

Naturally all things entering into a kitchen must be efficient, convenient, practical and durable. But first, those who understand are demanding today that they must be beautiful, for of all these characteristics, beauty is by far the most inspiring. The elements that go to make up the kitchen equipment must look their part. Porcelain table tops and drainboards in their non-porous, glossy enamel appearance are by far the most appealing for the work they are to do.

Cabinet work should be adequate and complete in detail. Compartments should be neither too small nor too large, for the articles to be placed therein. Neatly designed and moulded panel doors with carefully-rounded lips on the front add to the beauty and avoid the unsightly crack as in the old fashioned cupboard door.

Neat, solid brass hardware can add much to the attractiveness of kitchen equipment. Glass knobs and handles wherever possible are used, in crystal, opal, or bright colors to fit into the scheme of decoration.

It is not considered satisfactory for kitchen equipment to have large open shelves nor spacious closed shelves for the placing of small kitchen utensils. Medium-sized tight compartments are by far more desirable. Tops of cupboards are usually closed in to avoid unsightly places, which catch all rubbish and dust, and these high storage compartments which are not so easily accessible are usually separately closed.

Excepting in the larger and more costly houses, where servants do much of the work, no pantries are used today. Even in these larger houses, pantries are not found as satisfactory and adequate as proper kitchen cabinets, and the very handily arranged, modern built-in furniture.

Tight metal bins for the storing of flour, sugar, bread, and other supplies are by far more popular than old fashioned tilting wooden bins. These metal compartments are required to be made tight with self-closing lids and should be easily removed for cleaning.

For the open compartments under the

A MARVELOUS KITCHEN

usual sink there has recently been developed a pair of swinging panels with specially designed compartments, for the storing of soap, washing powders, brushes, scouring accessories, cloths and other equipment, which are frequently used around the sink. The better type of these are gracefully curved and designed to add to the kitchen appearance.

Mirrors and obscure ground glass are being placed in the panels of the cupboard doors, both of which add to the neatness and tidy appearance of the kitchen.

Special and adequate compartments are being designed for each of the many different classes of large items that go to make up kitchen apparatus. A small cabinet for spices and extracts is being installed in the most modern kitchen today. The thoughtful placing of cutlery trays, cutting boards and bottle racks, add to the many handy features of kitchen equipment. Sliding trays for pots, kettles and pans are being used in place of stationary shelves. Racks are placed on the backs of doors for pot lids, pie and cake tins.

Folding built-in ironing boards, seats and tables are now an important part of all kitchen equipment. The folding tables add much to the convenience when placed near the dining room door to assist in serving.

Handmade, carpenter-built cupboards and bins are proving less and less satisfactory, while standard designs of trademarked kitchen equipment is continually being more used throughout the country. A quality of material and ideas is continually being insisted upon by the users of all kitchen apparatus and equipment.

FOR THE PANTRY

BEAUTIFUL AND EFFICIENT

When you go into an apartment house or a home in any town today and see the carpenters on the job, actually sawing and cutting and fitting and nailing together things like kitchen cabinets, built-in furniture, bookcases or fittings for the bathroom, it means just one thing; someone has not thoroughly investigated the possibilities of those fittings which are being offered to the housewife to make more beautiful and efficient kitchens. When a carpenter gets through with a "cut and fit" job of kitchen furniture, there is no more comparison between what he has built and the furniture for the same purpose which you can buy from a good factory that specializes in such things, than there is between the finished job of automobile painting, done by an expert, and a home-made job done by the owner, out in his own garage. Economy of labor and lumber and nails and screws is not the ideal to achieve in building the highest type of kitchen furniture.

The business office has been recipient of much attention; machines and devices of every description have found their way into use, until the modern office radiates

efficiency and convenience of every kind. The old office, as well as the new, has its typewriters, telephones, its modern desks and other conveniences. Why should your home not be equipped the same way?

Every woman is entitled to as much consideration for her comfort and efficiency in her domain as any workingman in his. Suffrage has brought much freedom for mothers and wives, many liberties which were unknown in days gone by. But women are as tired of domestic drudgery as ever, and largely because of unbeautiful, inefficient and antiquated kitchens.

A DELIGHTFUL KITCHEN

There is springing up in the world of industry today many new vocations, and one of the more recent is that work which is being done by the Kitchen Engineers. Radio has brought its radio engineering, aeroplanes brought aeronautic experts, and every new industry creates new fields of occupation. In every community a new vocation is in the making; a new vocation in an old field; the business of home modernizing.

Good kitchen planning is always dependent upon a sound knowledge of kitchen practice and the manufacturers of kitchen equipment have, without exception, done considerable in the study of the most convenient layout for modernizing kitchens. It would, in a very large way seem that they are now acting as a clearing house for the more advanced ideas in kitchen equipment, for to them are brought many original and beneficial suggestions for adoption and improvement of workable quarters. Their opportunities are many and exceedingly varied and should develop the best at all times.

In all kitchens there are five elements which must be provided for. First the stove, second the sink, third a center of working operations, fourth a general storage space, and fifth some form of refrigeration. To take care of these a satisfactory, flexible system of unit fixtures has been worked out by the manufacturers of kitchen equipment, and these units may be combined in any of a great variety of ways to exactly meet the requirement of given amount of space or any shape of kitchen. Equipment of this kind is made in varying widths, depths, heights, and in many different types, depending upon the uses or functions which they are to perform.

FOR THE BREAKFAST ALCOVE

There is a decided change in the standard of living conditions of today. The increasing trend toward the employment of fewer and

fewer servants, and the mounting difficulty of securing and keeping them, has necessitated the installation of modern step-saving and space conserving fittings. These standardized products are finding increasing favor. The leading manufacturers, almost without exception, are offering as a part of their service facilities an expert planning bureau. Through these bureaus the owner or manager of apartments or homes can secure advice, not only on installation of equipment, or the particular manufacture, but also on the general layout and equipment of the kitchen. Architects are also finding this service helpful. All sensible manufacturers of kitchen cabinet equipment are producing a large variety of units, any of which can be combined to create the exact combination for any particular type of kitchen.

The effect of a harmonious and happy kitchen is the result of satisfactory designing of the equipment and fittings. This work can best be done under the attention and supervision of designers and craftsmen who have every facility to work out their ideas and apply their ability to the greatest degree and to make the most of their opportunities.

Real satisfying beauty in the kitchen must start with equipment. The foundation of beauty must be laid in the construction and detail designing; designing that is practical and workable. So it will be seen that the elements of beauty must be always borne in mind when manufacturing built-in kitchen fixtures if we are to achieve inspiring, beautiful kitchens.

GREATEST EXAMPLES OF ARCHITECTURE

IS THE new Nebraska State Capitol one of America's ten greatest examples of architecture or only an interesting new architectural form? Is it as high an expression of art as the Harkness Memorial building at Yale, the new Telephone and Woolworth buildings in New York city, or to be compared with the sublime Lincoln Memorial in Washington? Has Kansas City, Chicago, New Orleans, San Francisco or Los Angeles produced any architecture as great as that of the east? Such a lively interest in these questions is shown by the lists now being received by Charles H. Cheney, secretary of the Art Jury at Palos Verdes Estates, California, which is conducting a world-wide inquiry into what are the greatest examples of architecture, landscape architecture, painting and sculpture in this country, and also in the world, that the closing of the inquiry has definitely been extended to December 15, 1928. This will also give more time for the foreign lists to come in.

Ralph Fanning, professor of fine arts at Ohio State University, says that the following are the ten greatest examples of architecture and landscape architecture in America:

American Architecture

Nebraska State Capitol, designed by Goodhue—Lincoln, Neb.

St. Thomas Cathedral, designed by Cram, Goodhue and Ferguson—New York.

Brooklyn Bridge—East River.

Columbia University Liberty, designed by White—New York.

Lincoln Memorial, designed by Pope—Washington, D. C.

Pennsylvania R. R. Station, designed by McKim, Mead and White—New York.

American Telephone Company Bldg.—New York.

Woolworth Building, designed by Cass Gilbert—New York.

Pan-American Building, designed by Crete Kelsey—Washington, D. C.

Harkness Memorial Tower, designed by Rogers—New Haven, Conn.

American Landscape Architecture

Balboa Park, designed by Goodhue—San Diego.

University of California Campus, designed by Pope—Berkeley.

Michigan Avenue, designed by Burnham—Chicago.

Bronx Park—New York.

Mount Vernon, designed by George Washington.

University of Virginia, designed by Jefferson.

Forest Hills, designed by Olmsted Brothers—Long Island.

Garden of Weld, designed by Platt—Brookline.

Nichols Garden—Salem.

Prospect Park, designed by Olmsted—Brooklyn.

The
ARCHITECT AND ENGINEER

SINCE 1905

An illustrated monthly magazine of Architecture, Engineering and Allied Arts and Crafts.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; Canada, $4.00; Foreign, $4.50; Single Copies 50 cents.

Publication Office:
1662 RUSS BUILDING, SAN FRANCISCO
Telephones Douglas 1828 - 1829

Vol. 93 APRIL, 1928 No. 1

Architect, Artist, Critic

IN THE passing of Charles Peter Weeks, distinguished San Francisco architect and artist, THE ARCHITECT AND ENGINEER loses a real friend and counsellor It was the good fortune of the Editor to have enjoyed Mr. Weeks' close friendship and confidence for a period of nearly twenty years. When perplexing problems came up for solution the advice of Mr. Weeks always proved helpful, particularly when the question concerned matters of moment to the profession. As a critic Mr. Weeks' judgment carried great weight with this magazine and often he was asked to pass upon material before publication.

Mr. Weeks was broadminded enough to be generous with the beginner and he invariably concurred with the Editor in his stand that all inspiring work need not necessarily emanate from the seasoned architect. The student and the draftsman deserve to be encouraged for, as Mr. Weeks would say, "These boys are the builders of the future." And just as he endorsed the publication of their work from time to time, so, too, he offered his assistance to draftsmen in their efforts to advance, both in his employ and outside. Mr. Weeks was quick to recognize ability. Well read and possessed of a remarkable knowledge of the schools of architecture, he proved an able critic whose judgment seldom was questioned.

More of a writer than a speaker, some of his comments and suggestions published from time to time in THE ARCHITECT AND ENGINEER, will go down in history as typical of the fine qualities of his mind. His paper, read before the Sections of Arts, Letters and Music of the Commonwealth Club, and published in this magazine of February, 1927, was a classic and has been given wide circulation. In this paper Mr. Weeks attributes the success of many of our greatest architects to their creative ability, an accomplishment which may be obtained by persistent study, travel and practice. Mr. Weeks possessed a creative mind of a high order, as his works reflect.

Mr. Weeks was rather sensitive to criticism though liberal enough to accept an adverse opinion if justified. He liked to know what others thought of his work and if the criticism was unfavorable he wanted to know more about the point of view of the critic. For example, I told him one day that I heard several adverse comments on his Cathedral Apartments, Nob Hill. "That's funny," he answered, "I like that building better than anything else I have done in recent years." Then he went on to explain the problems that had been successfully overcome, emphasizing the fact that it is not always just the architecture of a building that makes it a success, at least from the designer's viewpoint.

One of the last things Mr. Weeks worked upon was the San Francisco Stock Exchange Competition and it was somewhat of a disappointment to him that his design did not carry greater consideration with the jury. He told me confidentially he believed his design would have been placed further up had he embellished the perspective with figures and objects thereby giving it the same spirited feeling that characterized the winning design.

In the death of Charles Peter Weeks the architectural world and the people of California have lost a man not easily to be replaced in the field in which he labored, but there is consolation in knowing that his works will live on—monuments to his genius.—F. W. J.

Why Not Design in Perspective

AT LAST the big newspapers are awakening to the realization that the public likes good architecture. Better judgment is shown in the selection of material, and the real estate pages, which used to be filled with architectural aberrations, now present pictures of various types of buildings that reflect credit upon the profession. The articles and criticisms, too, are an improvement over the old stereotyped "write-ups."

Some of the newspapers are also making fine contributions, in the way of travel articles, illustrations and so on, toward the education of the public in matters architectural. Just now, for instance, the New York Times is publishing a splendid series of etchings by Anton Schutz, showing the artistic side of New York. These etchings should be in the files of every designer. They would help him think of his proposed offering in a larger, better way; how it will look from a distance, in perspective from different points, instead of always in elevation. And that reminds us—Why will architects always design in elevation? When they see their work executed or in perspective it's always a revelation, a surprise to them. Why not design in perspective?

Our State Park System

HENRY W. O'MELVENY, one of the best-known attorneys in Los Angeles, and a member of the State Park Commission, summed up the reason for a system of State parks throughout California in just a few words the other day in an address before the Southern State Parks Committee.

Mr. O'Melveny said, in substance: "When the de Medici family of Florence gathered the art treasures of the world in that city, they assured it of an income for all time. California, with its natural art treasures, the mountains, valleys, forests, deserts and beaches, can make no less wise investment in perpetuating the most beautiful part of these to public welfare for all time to come."

Voting a bond issue of $6,000,000 at the November election, will mean an ultimate investment of $12,000,000 in California lands, most of which can be obtained at the right price, for a system of State parks, for every dollar of the bond issue must be matched by another dollar from some source.

If the rise of population in California during the past few years may be taken as a criterion for ensuing years, we may expect double and treble the number of people in this State. Where, then, will be cheap and beautiful lands as at the present time to preserve as State parks? One glance through southern California shows that the most adept sites are being taken for private homes, clubs, etc. However a few remain.

General opinion among persons interested in the State park program is that "now is the time to act."

Practically every county in California will have some site desirable for a State park. Not every county can be satisfied on $12,000,000. Therefore, it remains for the State Park Commission to select the most logical sites in the State, the sites most accessible to the greatest amount of population. To this end Mr. Olmsted, nationally famous city planner, has been selected to make a survey of the sites. If any county has a site it wishes included, right now is the time to present it to the Sate Park Commission so that it will not be omitted from the survey.—J. W. G.

Views and Events

"ARCHITECTURE" calls attention editorially (March) to an interesting legal case. It appears that an architect is suing a magazine and its critic for printing unfavorable comments on his building, in particular for alleging that it looks like a grain elevator.

"Architecture" thereupon goes on to point out the anomalous fact that, although we accept literary, dramatic and musical criticism as established institutions, "not

one of the architectural magazines prints a regular critical review of current work." (No, nor irregular ones, either. The one place where you are pretty sure of finding no architectural criticism is in an architectural journal.) But, concludes the editor, free speech is free and all opinions deserve a hearing. "Complacency is a perilous sleeping-sickness."

* * * *

HAPPILY an architectural magazine sees the light. At one point only do I part company. "Whether an opinion comes from someone who knows," says the editor, "or from someone who obviously does not know, it is worth hearing."

This is manifesting a sincere and heroic faith in democracy. Personally I am at a loss to see how the opinions of people who obviously do not know can be profitable. I agree only to this extent: I do not charge everyone who differs from me with not knowing; nor do I admit the authority of any censorship to suppress the expression of any opinion whatsoever. Possibly the statement quoted is only an ill-aimed effort to convey this idea.

* * * *

FOR the rest, I took occasion to go into the same matter, partly in almost identical words, but at much greater length, in an article in THE ARCHITECT AND ENGINEER of December last. I charged that commercial self-interest was operating to exclude unbiased criticism from architectural journals. Regarding this, one of the editors of an eastern magazine writes me in part as follows:

"It would seem that the faults in architectural criticism are due less to the editing than to the architects who write for the architectural journals. It is true that the editor should seek out the fearless critic but it is seldom that we can find such a critic. We are continually seeking the article that has authority back of it and that avoids the commonplace but we have rarely succeeded in such a search."

It is comforting to know there are journals seeking to pursue a frank policy. It is less comforting to realize that architects are prone to exercise whatever pressure they feel able to bring to bear to stifle free comment. Architects who would resent as intolerable effrontery any outside attempt to dictate their office policies, do not hesitate to intimate to editors just what and only what reception must be accorded their work. Few people seem able to realize they hold the whip without trying to use it.

* * * *

RETURNING to the case which prompted the discussion, it might be pointed out that there are serious and intelligent foreign observers who regard our grain elevators as among our most significant architectural achievements.

Be that as it may, I hope no architect can collect damages on such a pretext. Acting myself in the capacities of both architect and critic, and not knowing either the parties or the building involved in the suit, I can scarcely be charged with prejudice either way. But it would seem a most dangerous precedent if an expression of esthetic opinion, which involves no issue of objective fact and implies no moral derogation, could be held libelous.

Meanwhile, are we to interpret "Architecture's" editorial as another expression of pious sentiment, or as the adumbration of a policy?—I. F. M.

THE BATHROOM BEAUTIFUL

[Concluded from page 72]

The new lavatories are works of art as well as fixtures of greater convenience. A conspicuous example is a lavatory modeled and fired in a unit thirty-six inches long and twenty inches wide, the largest lavatory of genuine vitreous china ever fired in one piece. The elevated back provides a roomy shelf for toiletries. The fittings are of original columnar design, executed in a new nontarnishing platinum-like chromard finish, many times as hard as nickel. The panels are of hand-hammered chromard in natural color, antique or green gold. The gracefully tapered legs are of clear crystal topped with wrought metal in chromard finish.

WITH *the* ARCHITECTS

WORLD'S FAIR COMMISSION

California and the Pacific Coast have been honored by the selection of Arthur Brown, Jr., architect of San Francisco, as one of the eight members of the Architectural Commission which is to plan Chicago's second world's fair—the centennial celebration of 1933. The other members of the commission are Edward H. Bennett, Hubert Burnham and John A. Holabird, all of Chicago; Paul P. Crept of Philadelphia; Harvey W. Corbett, Raymond M. Hood and Ralph T. Walker of New York. All of the members of the commission have become distinguished for notable achievements in architecture. Mr. Brown's work is well known to readers of THE ARCHITECT AND ENGINEER. It includes the new San Francisco City Hall, the B'nai B'rith Synagogue in San Francisco and the City Hall in Pasadena.

FEDERAL BUILDINGS PLANNED

William A. Newman, architect in charge of government work on the Pacific Coast, recently returned from Washington only to depart the following day for Honolulu on a Federal mission. He is to select a site and settle other questions with reference to a new postoffice building and additions to the immigration station there. Mr. Newman says that money is available for considerable construction work on the Pacific Coast this year. More than $1,250,000 will be spent on a new marine hospital in San Francisco and the plans for this building are well advanced in the Washington office of the supervising architect. About $100,000 will also be expended this summer on the interior of the San Francisco Mint. New postoffice buildings are assured within the next year or two in San Francisco, Stockton, Sacramento and other cities.

OPEN RICHMOND OFFICES

Coffman, Sahlberg & Stafford, architects, Plaza building, Sacramento, have opened branch offices in the American Trust building, Richmond. The firm recently completed additions to the San Pablo grammar school and the Vine Hill grammar school. The Richmond offices will be in charge of John Stafford.

CARNEGIE INSTITUTE SUMMER SCHOOL

Courses in architecture are receiving special attention in the plans for the eleventh summer session this year at the Carnegie Institute of Technology in Pittsburgh, according to an announcement by Dr. Roscoe M. Ihrig, director of summer courses. Under the proposed plans, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 11 to July 21 to meet the needs of students who desire to continue their work in architecture in the vacation, whether to make up credit, obtain advanced credit, or to prepare themselves better for entrance. Among the subjects to be offered are Architectural Design, Outdoor Sketching, Descriptive Geometry, Shades and Shadows, Perspective and Mathematics.

CLASS A HOSPITAL

Messrs. Curlett & Beelman of Los Angeles have been commissioned to prepare plans for a Class A hospital to be erected on the north side of Fountain avenue, near Catalina street, Los Angeles, for the Kaspare Home Hospital, at an estimated cost of $1,250,000. The same architects are completing drawings for a group of service buildings for the Firestone Tire & Rubber Company.

SCHOOL BUILDING

Frederick S. Harrison, architect, Peoples Bank Building, Sacramento, is completing plans for an $18,000 one-story frame, stucco and brick veneer school building at Elverta for the Lincoln School District. It will contain three classrooms, auditorium, library, teachers' office, rest rooms, kitchen and cafeteria.

BRANCH BANK BUILDING

George O'Brien, architect in the Federal Telegraph building, Oakland, has prepared plans for a one-story reinforced concrete branch bank building to be built at 74th avenue and Foothill boulevard, Oakland, for the Oakland Bank. Two more branch banks are contemplated by the same institution.

SEVEN-STORY APARTMENTS

L. L. Jones, 445 Douglas Building, San Francisco, has completed plans for a $400,000 seven-story apartment building to be erected on Argyle Street, Los Angeles, for Dr. A. G. Castles and associates.

H. C. BAUMANN BUSY

New work in the office of H. C. Baumann, 251 Kearny Street, San Francisco, aggregating more than $2,000,000, includes a six-story steel frame and concrete store and apartment building at Ninth Avenue and Judah Street, San Francisco, for Cox Bros., $150,000; a fifteen-story community apartment building at Bellevue and Staten avenues, Oakland, $750,000; a six-story Class C hotel, Jones Street, south of Eddy, San Francisco, $150,000; a three-story Class C brick apartment building, MacDonald Avenue and Fourth Street, Richmond, $60,000; a ten-story steel frame and concrete apartment building, Stockton Street, between Pine and California streets, San Francisco, for Marcus Marcussen, $300,000; fourteen-story Class A hotel building, Jones Street and Maggie Alley, San Francisco, for Marion Realty Company, $350,000; six-story steel frame and concrete apartment building, 20th Avenue and Irving Street, San Francisco, for Olaf Monson, $150,000; two-story frame hotel, Greenville, Plumas County, for Harry West, $50,000; two-story Spanish type residence, Laguna Street, south of Sacramento, San Francisco, for H. C. Keenan, $20,000; five-story reinforced concrete factory, 46th Street and Shattuck Avenue, Oakland, for U. C. Storage and Express Co., $60,000.

BERKELEY APARTMENT BUILDING

Plans are being made by William H. Weeks of San Francisco for a four-story and basement steel and brick apartment building on Dwight Way near College Avenue, Berkeley. Other new work in Mr. Weeks' office includes new buildings to cost $500,000 for the Piedmont Board of Education; a six-story hotel for the Santa Cruz Hotel Corporation, costing $300,000, and a four-story Class C brick hotel on First Avenue near Lake Merritt, Oakland, to cost $130,000.

PORTLAND SANITARIUM

A nurses' home and a sanitarium addition to the Mt. Tabor sanitarium at East 60th and Belmont at a cost of $110,000, is being designed by Claussen & Claussen, architects, of Portland, Oregon.

SIX-STORY APARTMENT BUILDING

Cramer & Wise, architects, have completed plans for a six-story Class A apartment building to be built on Ninth Street, near Beacon, Los Angeles, for P. M. Ruthfield, at an estimated cost of $300,000.

DESIGNING FORTY BUILDINGS

Plans have been prepared for a group of forty buildings to be built in the block bounded by Figueroa and Lucas streets, Los Angeles, for the Developers, Incorporated, at an estimated outlay of $6,000,000. The architects are John C. Austin & Associates, Chamber of Commerce Building, Los Angeles, and C. E. Noerenberg, Los Angeles Railway Building, Los Angeles.

SIX-STORY APARTMENT BUILDING

Albert H. Larsen, architect, 447 Sutter street, San Francisco, has completed plans for a six-story steel frame and concrete apartment building to be erected at Bay and Polk streets, San Francisco, for Ragnor Monson. The McClintic-Marshall Company has been awarded the structural steel contract. The estimated cost of the building is $165,000.

DESIGNING NEW RESIDENCE

Clarence A. Tantau of San Francisco is preparing plans for a large country house for S. Waldo Coleman, at Hillsborough, San Mateo County, and a $30,000 Spanish type residence in Seacliff, San Francisco, for Alan MacDonald of MacDonald & Kahn, San Francisco contractors.

YOSEMITE VALLEY COTTAGES

Plans have been completed by B. G. McDougall cer, architect in the Shreve Building, San Francisco, for a group of rustic cottages to be built in the vicinity of the new hotel at Yosemite Valley, for the Yosemite-Curry Company. Upwards of $100,000 will be expended on the improvements.

SAN FRANCISCO RESIDENCE

Plans have been prepared by C. A. Meussdorffer, architect, San Francisco, for an $18,000 residence to be built on the north side of Clay street, between Maple and Spruce streets, San Francisco, for H. G. Friend.

STOCKTON BUILDING

Mayo, Bissell & Company of Stockton have completed plans for a two-story reinforced concrete store and office building and public garage, to be erected on North Sutter Street, Stockton, for a syndicate of business men.

CHURCH ALTERATIONS

Interior alterations to the Calvary Presbyterian Church, San Francisco, are to be made from plans by Frederick H. Meyer, architect, of San Francisco.

PERSONALS

WALTER C. KING, architect, announces the opening of an office for the practice of the profession in the Ritz Theater building, 5212 Wilshire boulevard, Los Angeles. Catalogs, building material samples, etc., are desired.

RICHARD S. REQUA, architect, of San Diego, sailed from New York April 7th on a trip to Spain, Italy and the northern coast of Africa. Mr. Requa will gather photographs and material for the publication of another architectural book.

RAY BILLERBECK, architect, has opened an office for the practice of his profession in his home at 247 Twentieth street, Santa Monica.

AUSTIN B. FLETCHER, former California state highway engineer, died in Chevy Chase, Md., March 7th, of pneumonia. Mr. Fletcher was the first highway engineer under the State Highway Commission, appointed by Governor Johnson in 1911.

HERBERT H. GREEN, A. I. A., and HENRY W. HALL, A. I. A., announce the establishment of a partnership for the practice of architecture, under the firm name of H. H. Green & Henry W. Hall, architects, Luhrs Building, Phoenix, Ariz.

J. ROBERT HARRIS, structural engineer and designer, has moved his office from 1756 North Western avenue to Room 305 Baine Studio building, Hollywood. Mr. Harris was located at the former address for four years and is now moving into larger quarters.

T. B. HUNTER and R. A. HUDSON, consulting engineers, announce the removal of their offices from the Rialto building to 41 Sutter street, Room 718, San Francisco.

JOHN MCCOOL, architect, formerly located in the Hearst building, has moved to 381 Bush street, San Francisco.

OAKLAND DWELLINGS

Miller & Warnecke, 1404 Franklin street, Oakland, have completed plans for a $12,000 dwelling to be built in Oakmore Highlands, Oakland, for G. Otto Klinger. They have also prepared plans for an English type residence in St. James Wood, Oakland, to cost $14,000.

WOODSIDE COUNTRY HOUSE

Revised plans have been completed by Miller & Pflueger of San Francisco for a $30,000 country house at Woodside, San Mateo County, for E. R. Dimond.

HOTEL FOR NEVADA

Plans have been completed by F. J. de Longchamps, architect of San Francisco and Reno, Nevada, for a two-story frame and stucco hotel at Gradnerville, Douglas County, Nevada, to cost $60,000. Mr. de Longchamps has prepared working drawings for a reinforced concrete church for the Trinity Episcopal Parish of Reno, Nevada.

OAKLAND STORE BUILDING

E. W. Cannon of Oakland has completed plans and bids have been taken for a one-story steel and concrete store building to be erected at Ninth Street and Broadway, Oakland, for Selah Chamberlain. There will be six stores. Building has been designed in the Spanish type of architecture and its cost is estimated at $45,000.

DOUGLAS STONE BUSY

The office of Douglas Stone, architect, at 354 Hobart Street, Oakland, is rushed with new work including a $500,000 apartment hotel in San Francisco, two apartment buildings in Oakland and considerable residence work.

FRESNO ARCHITECTS BUSY

The firm of Kump & Johnson, Rowell Building, Fresno, have work on the boards aggregating $500,000. This includes a $100,000 hotel for the Hotel Jeffery, Salinas, and a number of schools and hotels at various points throughout the Fresno Valley.

$125,000 SCHOOL BUILDING

A junior high school building, estimated to cost $125,000, has been approved by the school board, Vancouver, Washington, and Messrs. Higgins & Biederman, of Portland, have been commissioned to prepare plans.

$300,000 SPOKANE GARAGE

A ramp garage, five stories and basement, is to be erected at Stevens, Sprague and First streets, Spokane, Washington. The building will contain eleven levels. Whitehouse & Price are the architects.

NORTH SACRAMENTO SCHOOL

Plans are being prepared by John W. Woollett and A. R. Widdowson, associated, Plaza Building, Sacramento, for a $50,000 unit to the North Sacramento School.

SOCIETY and CLUB MEETINGS

WASHINGTON STATE CHAPTER

The March meeting of the Washington State Chapter, A. I. A., was held at the College Club, Seattle, Thursday, March 1. After the usual dinner at six-thirty, the president called the meeting to order and introduced Fritz Kunz, who gave an illustrated lecture on India, its people and its architecture, the result of study he had given the subject while a resident of the country.

The speaker began with a description of the physical geography of India. He then introduced its people and finally gave an exposition of its architecture. Most of the buildings illustrated were of a religious character, their form being influenced by the religion of the builders.

The regular order of business was then taken up and a letter from the Oregon Chapter was read, thanking the Washington Chapter for its expression of sympathy on the loss of Oregon's valued member, Mr. Doyle.

Information having come to the Chapter that Harland Bartholomew, City Plan Engineer, would be passing through Seattle on his way to Vancouver, B. C., March 10th, it was decided to arrange a luncheon meeting on this date with Mr. Bartholomew as the principal guest and use this as a means of awakening interest and co-operation in the Chapter's efforts to promote city planning in Seattle.

Mr. Myers, reporting for the Civic Design Committee, stated that one of the plans obtained for the water tower at Woodland Park had been adopted by the City. The design for a memorial fountain undertaken by Messrs. Clippenger and Bergseth was under way, but due to pressure of other business, had not been completed.

Mr. Loveless, in his report for the Advertising Committee, stated that the project was well under way and that the committee had received a number of inquiries about the small houses shown in the Sunday issue of the Seattle Post-Intelligencer. To offset some criticism which Mr. Loveless had received on the policy the Chapter had adopted with this advertising, the committee was given a vote of confidence.

Mr. Vokel, Chairman of the Committee on Public Information, showed a scrap book of newspaper clippings containing news items in which the Chapter or its individual members had been given publicity since the advertising campaign had been started.

A discussion of the value of various kinds of plaster in sound proofing partitions was then taken up and after listening to the various experiences, one was forced to the conclusion that "they do and they don't," for similar mixes seemed to produce very dissimilar results.

This concluded the business session and the meeting was formally adjourned, the members present gathering around the table to inspect the drawings for the new Physics Building for the University of Washington, from the office of John Graham.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The two hundred and thirty-second meeting of the Southern California Chapter, A. I. A., was held at the California Art Club on March twentieth. An exhibition of architecture, allied arts and crafts at the club and the attendance of members of the Architects' League of Hollywood added greatly to the interest of the meeting.

David J. Witmer, former Chapter president, was honored by the presentation of a gold watch from the Chapter and by a speech by Myron Hunt in which was expressed the appreciation of the members for the strenuous work and splendid personal attributes of Mr. Witmer.

A report was made by Walter S. Davis on a program prepared under the auspices of the Chapter for a Fontainebleau Scholarship and the announcement of the competition for this scholarship was presented to the Chapter. The program states that the closing date is May 14th, and that information may be secured from C. R. Johnson, School of Architecture, University of Southern California.

The attention of the Chapter was called to the campaign by the University of California for funds for its various schools and departments. Sumner P. Hunt addressed the meeting, urging the support of the architects so that the School of Architecture might share in the efforts and benefits of the drive. The history, ob-

jects and standard of work of the school were outlined by A. C. Weatherhead and the Chapter adopted a resolution pledging its aid to the School of Architecture.

President Pierpont Davis spoke on the Exhibition of Architecture, Allied Arts and Crafts under the auspices of the Architects' League of Hollywood and told of the splendid co-operation of the League with the Chapter. President Roth of the League and R. C. Flewelling responded on behalf of the League.

OREGON ARCHITECTS ACTIVE

Joseph Jacobberger is chairman of the special committee appointed by the Oregon Chapter, A. I. A., to represent that organization in negotiations involving the five-day week problem, and the proposed licensing of contractors at Portland. With Mr. Jacobberger are serving John V. Bennes and C. D. James.

Other committees appointed by Jamieson Parker, Chapter president, are:

Publicity—W. G. Purcell, Harry Herzog, A. Glenn Stanton.

Membership—O. R. Bean, John V. Bennes, Morris Whitehouse.

Professional Practices and Competitions—Joseph Jacobberger, O. R. Bean, C. D. James, W. G. Holford, J. G. Wilson.

Public Buildings—W. G. Holford, Morris Whitehouse, Fred A. Fritsch.

Legislative—John V. Bennes, J. G. Beach, Harry Herzog.

Exhibition—A. Glenn Stanton, Fred A. Fritsch, Herman Brookman.

Building Laws—C. H. Wallwork, Fred S. Allyn, F. T. Webber.

Educational—Folger Johnson, E. F. Lawrence, Walter E. Church.

SAN FRANCISCO CHAPTER

The regular meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on Tuesday, March 27th. The meeting was called to order at 6:30 P. M.

The following members were present:

Harris C. Allen
G. F. Ashley
Wm. Clement Ambrose
John Bakewell, Jr.
Edward G. Bolles
Morris M. Bruce
Wm. K. Bartges
John H. Christie
Ernest Coxhead
Jas. S. Dean
John J. Donovan
Albert J. Evers
W. B. Farlow
Wm. I. Garren
W. C. F. Gillam
E. H. Hildebrand
Wm. C. Hays
Lewis P. Hobart
John Galen Howard
Lester Hurd
Creston H. Jensen
R. W. Jeans
Geo. R. Klinkhardt
Leffler B. Miller
Chas. F. Masten
Chas. F. Maury
A. McF. McSweeney
Jas. H. Mitchell
William Mooser
Jas. T. Narbett
E. L. Norberg
Sidney B. Newsom
Harris Osborn
Jas. W. Reid
Albert Schroepfer
Ralph Wyckoff
Clarence R. Ward

Messrs. Andrew P. Hill and Mark T. Jorgensen were present by invitation.

The secretary read a letter from the Royal Institute of British Architects, inviting the members of our Chapter to the conference at Bath on June 20th to 23rd, inclusive, of this year.

John Galen Howard submitted the following resolution on the sad death of Charles Peter Weeks, which occurred on March 24th:

In the death of Charles Peter Weeks this community has suffered a heavy loss. Having come to San Francisco as a young man not long before the disaster of 1906, Mr. Weeks was in a position to lend an effective hand to the rehabilitation of the devastated city. His distinguished ability, training, and experience enabled him, later, to extend his activities as an architect throughout California, where the good influence of his work will be permanently felt. His fine public buildings at Sacramento, and the group of his great hotels in San Francisco are, among others, monuments which give lustre to his fame. His long and devoted service as an active member of this Chapter, and his personal qualities, of steadfastness, sincerity, and warmth of heart, have endeared his memory to the architectural profession and to a large circle of friends.

It is with deep sorrow that the Northern California Chapter of The American Institute of Architects records its loss and extends its sympathy to the widow and family.

The resolution was unanimously adopted and the secretary was instructed to spread the resolution on the minutes and to send a copy to Mr. Weeks' family.

Wm. C. Hayes submitted the following resolution:

WHEREAS, The Northern California Chapter, The American Institute of Architects, learns that the construction now in progress at Grace Cathedral promises to be the forerunner of still greater activity, and

WHEREAS, This Chapter recognizes as inherent in certain types of building enterprises (such, notably, as Civic Centers, Expositions, Cathedrals) that special significance which properly justifies their being fostered by our body, therefore be it

Resolved, That this Chapter believes that this Cathedral project offers to bring to our Community a noble example of Ecclesiastical Gothic Architecture such as will enrich us in inspirational and cultural values:

That the site is one offering a rare opportunity, and further, that the studies already shown foreshadow a fabric of distinguished architectural character, destined to become another of those major accomplishments in which the people may well take pride.

The resolution was unanimously adopted and the secretary was instructed to send a copy to the Bishop of the Diocese.

The following delegates were elected to the 61st Annual Convention at St. Louis on May 16th, 17th and 18th next: Messrs. John Galen Howard, Warren C. Perry, James T. Narbett, Henry H. Gutterson,

Jas. S. Dean, F. J. DeLongchamp and Harris Allen. Will G. Corlett was elected first alternate delegate and the entire Institute membership of the Chapter as other alternates.

The president announced that the State of New York is considering a law that places the state architect under the jurisdiction of the state engineer. In accordance with a national movement of the Institute a resolution was passed instructing the secretary to write a letter of protest to the proper officials in New York State.

The president announced the election of W. G. F. Gillam to Chapter associatship and the appointment of Lester Hurd on the membership committee.

Wm. I. Garren reported for the Committee on Quantity Survey. The committee found that it was not opportune to endorse the quantity survey at this time. The report was unanimously accepted.

E. L. Norberg reported the completion of three standard symbol sheets and stated that further work is in progress by the committee on drafting room and office standards. The intention of presenting these symbols for national adoption was announced.

Mark T. Jorgensen reported for the committee on organization of State Association of California Architects, and read the proposed preamble of the constitution.

The president called on Lewis P. Hobart who gave a most interesting history of the design of Grace Cathedral and a description of its principal features and details.

James Mitchell gave an informal talk on residence planning.

Andrew P. Hill, head of the Division of School Planning of the State Department of Education at Sacramento, spoke to the Chapter on his work in his recently created position in the department, and on school planning in general.

SOCIETY OF ARCHITECTS, ALAMEDA

The Society of Architects of Alameda County is combining its energies and efforts with the Oakland Real Estate Board and Builders Exchange of Oakland in sponsoring and backing the large campaign which has lately been launched in Oakland under the name or slogan of "Build Better." At several luncheons that have been held during the past month there have not only been representatives from the architects, builders and realtors, but also clergymen, merchants, bankers, lawyers, newspapermen and members of women's clubs. It is planned each week to have a section of a local newspaper devoted to this Build Better Movement and copies will be sent throughout the United States to all the chambers of commerce, architectural societies, real estate boards, etc.

The Society of Architects is continuing to exhibit sketches and plans of some of its members' work at the Buiders Exhibit Palace, 363 Hobart Street. On Monday, April 15th, the members lunched at the Elks club and enjoyed an interesting and instructive address by Arthur Holmes, building inspector of Oakland.

LOS ANGELES ARCHITECTURAL CLUB

The March 20th meeting of the Los Angeles Architectural Club was featured with entertaining talks by Professor Walter S. Herzog, director, American Historical Research, Los Angeles city schools, and Merrill Butler, engineer in charge of bridge design, Los Angeles city engineering department. Professor Herzog's subject was the "Collection of Rare Books and Manuscripts," in which he described some of his experiences as a collector and buyer in New York City for 12 years.

Mr. Butler gave a description of the method and procedure used in the planning of bridges, using various bridges that have been erected by the city of Los Angeles as illustrations. Plans for several of these bridges were on display, as were also the drawings for the new $10,000,000 Arlington bridge, which is being constructed at Washington, D. C., McKim, Mead and White, architects.

The club members enjoyed two informal gatherings during the month. March 24th they participated in a tour of inspection of the new Los Angeles city hall, and March 27th the members were entertained at dinner by Harold Shugart and the Celotex Company in the Barker Bros. building.

The Club quartette has proved as advertised, a "loud success." The members, Shugart, Hales, Johns and Kelch, are individually experienced singers.

The President has appointed Norman Kelch and Edward Mussa on the Entertainment Committee;; and on the Membership Committee, Jack Hargraves and Herbert Anset. Having but two on a committee is an experiment in the belief that more members may be added if necessary.

Plans are under way for the establishment of permanent club offices, and an employment agency to be handled directly through the club. An executive secretary will be in charge of the offices.

Announcement was made of the competition for the Fontainebleau Scholarship.

PASADENA ARCHITECTURAL CLUB

The Pasadena Architectural Club of Pasadena, California, is nearing the end of its first season. Initiated in May, 1927, by a small group of architects and draftsmen, the club has had a steady growth. During the first few months it functioned as a luncheon club, meeting weekly, and more or less as an experiment, but the sustained interest of the members required a more ambitious program.

Last January a permanent organization was formed with the following officers: President, Wm. J. Stone; vice president, Orrin F. Stone; secretary, Roy B. Parkes; treasurer, Wm. S. Buyers. These, with John R. Jarvis, Richard E. Ware and J. C. Chambers, form the executive committee.

The luncheon meetings have been continued with an average attendance of twenty to twenty-five men. Short talks of an informal nature are features of these meetings and routine business has been reduced to a minimum. A regular activity of the club consists of visits, as a body, to new buildings of particular interest and to establishments of workers in the various building trades.

The club hopes to sponsor an architectural exhibit in the near future. A complete educational program is in preparation and will be launched at the proper time.

HOLLYWOOD ARCHITECTS' EXHIBIT

The annual exhibit of the Architects' League of Hollywood at the California Art Club in Barnsdale Park, Vermont avenue and Hollywood boulevard, was the most successful affair of the kind yet given under the club's patronage. The exhibition continued for two weeks and was viewed by several thousand people. The exhibit opened March 13th with a preview dinner, John J. Roth, president of the league, presiding. The principal speaker was Dr. Hartley Burr Alexander, professor of philosophy at Scripps college, Claremont, his subject being "The Value of Architecture as Expressive of a Culture." Other speakers were: E. Roscoe Shrader, president California Art Club; George P. Hales, president Los Angeles Architectural Club, and Horatio Cogswell, University of Southern California.

David J. Witmer, past president of Southern California Chapter, American Institute of Architects, presented the report of the jury of awards as follows:

Best black and white rendering, Lyle Reynolds Wheeler; pencil sketches of the hall of philosophy, the Seeley Mudd memorial at University of Southern California, Ralph C. Flewelling, architect.

Best rendering in color, Roland Crawford; water color sketches of Pomona college group, Webber, Staunton & Spaulding, architects.

Best architectural photograph, Viroque Baker; picture of residence by B. B. Horner, architect.

Best general exhibit, Myron Hunt and H. C. Chambers; photographs of executed work made by William Clarke.

Special award to H. W. Grieve; photos of interiors by Margarethe Mather.

The exhibit was held in co-operation with Southern California Chapter, A. I. A.; Los Angeles Architectural Club; California Art Club and the School of Architecture of the University of Southern California.

The following architects and artists made exhibits:

Murals—Julian Garnsey, Norman Kennedy, Thelma Hope, Harold Miles.

Architects—Bennett & Haskell, Myron Hunt and H. C. Chambers, Roth & Parker, V. B. McClurg, H. Roy Kelley, Palmer Sabin, Carleton M. Winslow, Donald D. McMurray, Cramer & Wise, Witmer & Watson, Benjamin J. Bloser, Ralph C. Flewelling, S. Charles Lee, Carl Jules Weyl, Edgar V. Ulrich, Roy S. Price, Edwin D. Martin, H. L. Gogerty, Wallace Neff, Paul Williams, Webber & Spaulding, Marston & Maybury, Reginald D. Johnson, Horatio W. Bishop.

Sketches, designs and renderings—David M. Mason, B. B. Horner, L. G. Scherer, Milton J. Black, Harrison Clark, Leslie H. Lippiatt, Walter D. Hessert.

EMERSON KNIGHT BUSY

Emerson Knight, landscape architect of San Francisco, has recently been commissioned to prepare plans for beautifying the grounds around the new country home of Max M. Cohn in Los Gatos. The house is now under construction from plans by Earl Bertz, architect. Other recent commissions which Mr. Knight has received include landscape work at the new home of W. P. Archibald in the White Oaks Tract, Redwood City. There will be a Japanese treatment here, including pool, garden and arbor. Mr. Knight will also beautify the garden and select the design for a fountain and bronze figure at the San Rafael home of S. Klopstock.

MODESTO ARCHITECT PASSES

Julian Mourot, 72, pioneer architect of Modesto, died in that city February 1. He had been a resident of Modesto for the past forty-five years.

CHARLES PETER WEEKS, A. I. A.

Charles Peter Weeks, one of the best-known architects on the Pacific Coast, passed away suddenly March 25th at his home in the Brocklebank apartments, San Francisco. Mr. Weeks had not enjoyed good health for several years but last summer he returned from a prolonged stay in El Paso, Texas, much improved, and it was thought he had passed the crisis. Mr. Weeks was 57 years of age and a native of Ohio. He studied architecture at the Ecole des Beaux Arts in Paris. After his graduation he became associated with John Galen Howard in New York. He came to California and San Francisco with Howard in 1907, and a few years later formed the firm of Sutton & Weeks. When the late Mr. Sutton moved to Portland, Oregon, Mr. Weeks formed a partnership with W. P. Day, structural engineer, and the present firm of Weeks & Day was instituted.

Many of the new structures on Nob Hill which have added so much to the beauty of San Francisco's skyline, were designed by Mr. Weeks, including the Hotel Mark Hopkins, the Huntington, the Brocklebank and the Cathedral apartments.

Weeks & Day were the architects for the present Chronicle building at Fifth and Mission streets, San Francisco, a structure that has been much praised for its technical excellence and suitability to its purpose, as well as for the beauty of its design.

Some of the out-of-town structures which Mr. Weeks helped design are the new State buildings at Sacramento, the Sainte Claire Hotel in San Jose, which was pictured in the February ARCHITECT AND ENGINEER, and the Loew's State Theater and office building, Los Angeles. Some of the buildings now under construction upon which he worked just prior to his death include the Huckins hotel at Sutter and Powell streets, San Francisco, and the Duffwin Theater and the West Coast Theater in Oakland.

Mr. Weeks was a Mason and a Shriner, and was architect for the Shrine Hospital for Crippled Children, San Francisco. He was a member of the American Institute of Architects, the Commonwealth Club and the San Francisco Golf and Country Club. Sketches drawn by Mr. Weeks won first prize in one of the preliminary competitions for suggested designs for the new House of Parliament buildings for Australia in 1924.

Mr. Weeks was married January 30, 1923, to Mrs. Beatrice W. Mills of New York, who survives him.

A TRIBUTE TO GEORGE A. TAYLOR

Letters from Australia bring the sad news of the sudden death of George A. Taylor, publisher and editor of Australia's only architectural journal.

Mr. Taylor was one of Australia's foremost men, a thinker and a doer, an idealist and yet intensely practical, the most "all around" man I've ever known. He did so many things and so well, a veritable Leonardo da Vinci. For he was a publisher and editor, an artist-painter, a poet, a publicist, a composer of music, an aeronaut, a pioneer in radio; the list of his accomplishments is staggering. One can hardly credit it all to one individual. Not a mere dilettant but a master in each.

For instance as a publisher it was not a single journal he had, a plaything, an amateur affair, but a string of important, worth-while and profitable publications: Building Magazine, Construction, Local Government Journal, Australian Engineer, the Soldier, the Commonwealth Home, Young Australia and the Radio Journal.

In radio he was an authority, one of the early masters and a co-worker with Marconi. Inventions of his, too, were numerous and important. A really wonderful man.

I corresponded with him for twenty years; we became warm friends. Fourteen years ago he started with Mrs. Taylor on a world tour and they spent many days with me in Washington, D. C., delightful guests, interesting, joyous, considerate and ready for anything. Red-letter days they were. War was declared and they had to hurry back to Sydney where Mr. Taylor took a very active and leading part in military and civic affairs during those perilous times.

With his architectural and engineering journals and by personal contact, he did very much for the advancement of architecture in Australia. A severe critic, yet kindly advisor, he was a stimulant and yet a balance-wheel to the profession there and will be sadly missed especially by the younger men, to whom he was a veritable (and model) foster-father, guide, philosopher and friend.

This slight "appreciation" of a really very great, good and most kindly man is written for THE ARCHITECT AND ENGINEER because I remember that so often he expressed himself as a great admirer of that journal, looking upon it as his best stimulant from this country. Mrs. Taylor, who is a practicing architect and who for years was his advisor, aid and co-worker, will publish and edit the many journals they have founded in Australia.

F. W. FITZPATRICK.

The MONTH'S MAGAZINES

Edited by Irving K. Morrow - Architect

This Department is edited primarily, not as a review and criticism of other magazines, but to inform readers of The Architect and Engineer of the contents of those which they may not regularly see. The tables of contents as given are therefore not necessarily complete. Matter deemed negligible has been omitted. Items preceded by an asterisk (*) are to some degree conspicuous for interest or merit. Matter preceded by the sign (†) has appeared in The Architect and Engineer. The editors' comments are in small type, indented.

THE AMERICAN ARCHITECT

February 20, 1928

TEXT

Breton Silhouettes. By *Samuel Chamberlain* (with illustrations by the author).

"The Fora of Democracy." By *Wm. Roger Greeley.*

Old and new meeting houses and town halls in New England.

PLATES

Savoy Plaza Hotel, New York. *McKim, Mead & White, Architects* (6 plates, photographs, plans, details and two articles).

Shakespeare Memorial Theater, Stratford-on-Avon, England (4 competition projets, including winner).

Building at 10 East Fortieth Street, New York. *Ludlow & Peabody, Architects.*

House at Bedford Hills, N. Y. *Lynch Luquer, Architect* (5 photographs and plans).

Chimney Stacks. Four plates in supplement.

THE AMERICAN ARCHITECT

March 5, 1928

TEXT

The Relations of Architecture and Landscape Architecture. By *Gilmore D. Clarke.*

Awards for 1927, New York Chapter, American Institute of Architects.

PLATES

War Memorial, Winnetka, Ill., *Samuel S. Otis, Architect* (3 photographs and article).

Landscape Architecture from Fifth Annual Exhibition, New York Chapter, American Society of Landscape Architects (5 plates).

House, Mr. Benjamin I. Ward, Englewood, N. Y. *Lewis Bowman, Architect* (3 plates, photographs, plans and article.

Exposition of Modern French Decorative Art at Lord & Taylor's New York (photographs and article).

†Union Oil Company of California Service Station Competition (3 prize designs).

War Memorial at Nice, France.

Greenhouse Design (photographs, details and article).

†House, Mr. H. O. Wheeler, Los Angeles, California. *Witmer & Watson, Architects* (5 photographs and plans).

Modern Interior Iron Grilles—4 plates in supplement.

THE ARCHITECT

March, 1928

TEXT

The Architectural League of New York. By *George S. Chappell.*

Architects vs. Payment. By *L. T. Parker.*

Robert Mills, American Greek Revivalist. By *Rexford Newcomb.*

PLATES

*Crematorium, Santa Barbara, Calif. *George Washington Smith, Architect* (3 plates and plan).

House, Mr. Charles F. Arrott, Pittsburgh, Pa. *Ingham & Boyd, Architects* (2 plates and plans).

Hotel Residence for Women, New York. *Murgatroyd & Ogden, Architects* (5 plates).

House, Mr. Ralph J. Baker, Harrisburgh, Pa. *Mellor, Meigs & Howe, Architects* (5 plates and plan).

Church of the Precious Blood, Los Angeles, Calif. *Henry Carlton Newton and Robert Dennis Murray, Architects* (6 plates).

House, Mr. R. H. Gillespie, Stamford, Conn. *Butler & Provoost, Architects* (2 plates).

*House, Mr. William H. Wheelock, Mount Kisco, N. Y. *Benjamin Wistar Morris, Architect* (2 plates and plan).

Stable and Residence, Estate of Mr. John R. Macombe, Framingham, Mass. *Parker, Thomas & Rice, Architects* (2 plates).

THE ARCHITECTURAL FORUM

March, 1928

School Buildings Reference Number.

*Fundamentals in Planning School Buildings. By *William B. Ittner.*

Mr. Ittner says that every school building is an individual problem; that if an architect knows his business the valid results of standardization are incorporated as a matter of course, and that all the rules of the specialist may be respected and the building be none-the-less a failure. This alone is worth the price of admission.

*The New School Building, The Architect, and the Board of Education. By *James O. Betelle.*

Some Notes on Junior High Schools. By *R. Clipston Sturgis.*

School Growth in Southern California. By *John C. Austin.*

The One-Story Schoolhouse. By *Matlack Price.*

The Private School. By *Charles G. Loring.*

The Construction of School Buildings. By *C. B. J. Snyder.*

Checking Schedule for New School Buildings. By *James O. Betelle.*

Special Rooms in High Schools. By *Dwight H. Perkins.*

Standard Arrangements of School Cafeterias. By *A. E. Merrill.*

Recreational and Athletic Facilities in Schools. By *Joseph C. Llewellyn.*

Details of School Buildings. By *Walter H. Kilham.*

Schoolhouse Maintenance and Materials. By *George F. Womrath.*

Heating and Ventilating the School. By *Alfred Kellogg.*

The Artificial Lighting of Schools. By *D. J. Frandsen.*

Sanitation for School Buildings. By *A. R. McGonegal.*

School Financing and the Architect. By *C. Stanley Taylor.*

Costs and Construction. By *Irwin T. Catherine.*

Specifications for the School Building. By *Charles E. Krahmer.*

PLATES

Thirty-two plates, numerous photographs and plans of schools in all parts of the United States.

THE ARCHITECTURAL RECORD
March, 1928
Apartment House Number.

TEXT

Some Recent Apartment Buildings. By *Frank Chouteau Brown.*

The New York Dwellings Law and Its Application. By *Leonard Cox.*

Columbus, Kentucky. A Town Relocated and Newly Planned. By *Lawrence Sheridan.*

Influence of Realtors Upon Apartment Developments. By *Frank Chouteau Brown.*

PLATES

Numerous plates, photographs, and plans of apartment buildings throughout the United States.

*Mural Decoration. By *Natacha Carlu* (in color).

*Decoration for a Perfumery Shop. By *Jacques Carlu* (in color).

ARCHITECTURE
March, 1928

TEXT

Houses of Blocks. By *D. Allen Wright.*

A Filing Index for Architectural Illustrations. By *Paul V. L. Stewart.*

The Filing of Contractors' Blue Prints.

PLATES

"Dogwood House" for Harold Irvin, Wallingford, Pa. *Davis, Dunlap & Barney, Architects* (5 photographs, drawings and plans).

Radburn, N. J., a Town of Modern Plan. *Clarence S. Stein & Henry Wright, Architects; Robert D. Kohn, Consultant.*

Landscape Gardening (11 photographs).

Y. W. C. A. Building, Honolulu, T. H. *Julia Morgan, Architect* (6 photographs and plan).

The Architectural League Exhibition (34 photographs).

Door Hoods (54 photographs).

THE NEW REPUBLIC
March 21, 1928

*Modernist Furniture. By *Lewis Mumford.*

PACIFIC COAST ARCHITECT
March, 1928

TEXT

Introducing the Millinery Engineer. By *Mark C. Cohn.*

We Reenter the Kitchen.

PLATES

†*The Biltmore, Santa Barbara, California. *Reginald D. Johnson, Architect* (31 photographs, plans and article).

House, Mrs. Anne L. Mead, Berkeley, California. *Gwynn Officer, Architect* (6 photographs, plans and article).

†*San Francisco Stock Exchange. *Miller & Pfluger, Architects.*

Pasadena Athletic and Country Club, Pasadena, California. *Marston, Van Pelt & Maybury, Architects* (11 photographs).

PENCIL POINTS
March, 1928

Draftsmanship and Architecture as examplified by the work of J. Monroe Hewlett. By *Francis S. Swales.*

Sketching in the City. By *Edward P. Chrystre.*

The Mitre Plane in Shadow Casting. By *Lawrence Hill.*

Numerous illustrations in various media, including two in color.

THE WESTERN ARCHITECT
February, 1928

TEXT

Design. By *F. W. Fitzpatrick.*

Color in Architecture. XIV—Greek Polychromy, II. By *Rexford Newcomb.*

NEW SCHOOL OF ARCHITECTURE

Development of adequate facilities for training in architecture and the allied arts at the University of Southern California is assured by the erection of a building capable of providing for 400 full-time professional students, and the endowment of chairs in architecture. Announcement of plans for the housing of the School of Architecture and the creation of an endowment fund was made by Arthur Clason Weatherhead, dean of the school, at a recent dinner at Los Angeles to which were bidden 15 leaders in the architectural profession in Southern California.

PASSING OF J. J. ESTABROOK

Architects and the building industry will be grieved to learn of the sudden death of J. J. Estabrook, manager of the Pacific Electric Clock Company, San Francisco and Berkeley. Mr. Estabrook organized and developed the company which today is one of the leading industries in its line on the Pacific Coast. He had many friends throughout California. The company which he organized will be continued under competent management.

THE ST. FRANCIS DAM FAILURE

THE accompanying picture furnished by courtesy of Southwest Builder and Contractor of Los Angeles, gives a graphic idea of the St. Francis dam failure near that city on March 12th, last. Without going into details of the cause and disastrous results of this catastrophe, the following summary of a report by Governor Young's state commission of engineers and geologists, will be found of interest:

Los Angeles Examiner Photo

AIRPLANE VIEW OF ST. FRANCIS DAM, LOOKING UP STREAM. FIRST BREAK APPARENTLY OCCURRED AT LEFT AS INDICATED BY TREMENDOUS HOLE SCOURED OUT OF HILLSIDE INTO WHICH WEST SIDE OF DAM WAS ANCHORED. EXTREME WEST WALL OF DAM, 600 FT. IN LENGTH, ALONG TOP OF RIDGE REMAINED INTACT. OLD CONSTRUCTION ROAD DOWN WHICH SEEPAGE FROM NEW LEAK FLOWED, IS SHOWN AT LEFT JUST BELOW BIG BLOCK OF CONCRETE

1. The failure of St. Francis dam was due to defective foundations.

2. There is nothing in the failure of the St. Francis dam to indicate that the accepted theory of gravity dam design is in error or that there is any question about the safety of concrete dams designed in accordance with that theory when built upon even ordinarily sound bed rock. On the contrary, the action of the middle section which remains standing even under such adverse conditions is most convincing evidence of the stability of such structures when built upon firm and durable bed rock.

3. The failure of this dam indicated the desirability of having all such structures erected and maintained under the supervision and control of state authorities. Water storage, with its necessary concomitant dams and embankments, is peculiarly essential to the development of California resources, and in the great majority of cases failures would result in serious loss of life and property. This disaster emphasizes the fact that while the benefits accrue to the builders of such projects, the failures bring disaster to others who have no control over the design, construction and maintenance of the works. The police power of the state certainly ought to be extended to cover all structures impounding any considerable quantities of water. * * * *

The above recommendations of the board of engineers appointed by the governor, if adopted, would require not only that plans for practically all dams by whomsoever erected be approved by the state engineer, but also that they be constructed under his supervision.

In this connection the following editorial comment

on the St. Francis dam disaster in the Engineering News-Record is to the point: "High dams can be built safely, and dams now standing are safe. Engineers universally recognize that care in building the foundations is the weightiest matter in dam construction. Nor does the St. Francis dam failure furnish a valid argument against building on rock of less than the hardest kind. Many important dams resting on poor rock have stood long and safely, because the quality of the material was rightly appraised and the construction planned with full consideration therefor. The present disaster points to the need of an effective check on individual judgment concerning foundations where many lives are at stake."

OIL BURNER OUTLOOK IMPROVES

The Pacific Coast oil burner industry was well represented at the recent annual convention of the American Oil Burner Association in Chicago. Coast exhibitors included the S. T. Johnson Company, Bunting Iron Works and the Enterprise Oil Burner Company.

It was the consensus of the convention that despite the trying year through which the domestic oil burner industry has just gone, indications are increasing that the low point has been passed; that the trend again is upward and that this industry will progress on a stable basis.

One reason advanced for the poor season just ended was the mushroom growth of a large number of local enterprises. Many of these new concerns have already liquidated their business and the weeding-out process is expected to continue until only the substantial firms are left to go on with the industry.

CLAREMONT COURT RESIDENCE

Plans have been completed by B. G. McDougall of San Francisco for a $20,000 residence of the Spanish type to be built in Claremont Court, Berkeley, for W. R. L. Campbell.

$400,000 SCHOOL BUILDING

Plans are being prepared by Edward A. Eames, 353 Sacramento Street, San Francisco, for a high school building and gymnasium at St. Ignatius College. Structure will cost $400,000.

PORTLAND SANITARIUM

A nurses' home and a sanitarium addition to the Mt. Tabor sanitarium at East 60th and Belmont at a cost of $110,000, is being designed by Claussen & Claussen, architects, of Portland, Oregon.

BOOK REVIEWS

By Edgar N Kierulff

THE AMERICAN ARCHITECTURE OF TODAY, by G. H. Edgell, Professor of Fine Arts and Dean of the Faculty of Architecture, Harvard University. Charles Scribner's Sons, New York and London, publishers. Price $6.00.

An exceedingly interesting and well-composed volume, four chapters embracing a wide field dealing with the development of American Architecture, Domestic and Academic, Ecclesiastical, Monumental and Commercial.

The set-up of this book is the result of concrete and constructive thought; everything has been done to please a fastidious reader. There is a list of illustrations, a classified list of monuments and an excellent bibliography.

Some of the plates are a little dim and not too clear-cut, but on the whole the book merits much and should be of great interest to all American architects.

COLOR SCHEMES OF ADAM CEILINGS (A portfolio of five plates, with notes by Gerald K. Geerlings and Betty F. Geerlings reproducing the original studies by the Adam Brothers, now in the Sir John Soane Museum, London). Charles Scribner's Sons, New York and London, publishers. Price $2.00.

A beautiful work, nicely compiled and beautifully printed. There are many lovely examples of Adam workmanship.

OCCUPIES NEW FACTORY

G. E. Witt Company, Inc., announce a change of name to the Vaughn-G. E. Witt Company and the removal of their factory and office from Howard Street, San Francisco, to 4222 Hollis Street, Emeryville, California. The G. E. Witt Company is one of the oldest and best-known concerns specializing in the manufacture of crude oil burners in San Francisco. For more than twenty years the company's headquarters have been at 862-864 Howard Street, San Francisco, and since the death of G. E. Witt, about nine years ago, Mr. Vaughn has been in active control. The company's new factory in Emeryville is 75 by 125 feet, one-story brick, with an equipment capable of doubling the present production. The factory has excellent rail and water facilities and is in the heart of the industrial center on San Francisco Bay.

Lacquer Finish Meets Modern Floor Requirements

By B. A. White

Engineer, Sheratone Products Corporation

IN THE present state of economic development of our building industry the floor offers one of the most universal problems with which we have to contend. It has to withstand the hardest usage of any part of the building. Walked on, it receives the effects of fracture and abrasion—washed or scrubbed it gets the results emanating from alkalies and moisture—90% of the dust, dirt and grease settles on it, and still we are demanding more and more whether in home, office or factory that the floor not only give long and hard service, but that it be sanitary and beautiful.

When a floor is first put down, whether wood, cement, tile, linoleum or what, it represents potential utility, sanitation and beauty, dependent on the care given to it. The servicing of these potential qualities to obtain the best results is the problem with which this article deals. The new floor left to the ravages of usage and cleaning soon shows signs of wear; decomposition sets in and the beauty is gone; minute cracks and checking appear which make breeding places for countless germs, and the floor upon which we make such heavy demand falls far short of our expectations.

Many materials have been used as floor finishes to preserve the demands of utility, sanitation and beauty with varying degrees of success. Varnishes, shellacs, oils and waxes have all been tried but fall short of the perfect floor finish. Large institutions are continually trying to improve the products they put out as floor finishes, but up to the present time the perfect finish is yet undiscovered.

And now the pyroxylin or lacquer finishes are gaining great headway towards solving the problem of preserving floor surfaces. While many are still in the experimental stages, others have stood the tests of time and usage to a satisfying degree.

A properly compounded pyroxylin finish has many qualities which are not combined in any other material. Three of the most important are penetration, sealing and exceptionally hard surface film.

The penetrating property takes the material into the body of the surface to be finished in place of laying it on top of the surface as is the case with most materials.

This prevents cracking and peeling which disfigure a floor so quickly.

The sealing property closes the pores of the surface, preventing the escape of oils and preservatives within the floor material and keeping out anything which might be injurious, such as grease, alkalies and moisture. It also makes the surface impervious to germs.

The hard surface film left by pyroxylin materials produces the wearing quality which is so necessary to prolong the life and maintain the beauty of the floor. This film is not affected by water, grease or other materials which ordinarily mar the finish of a beautiful floor. A damp cloth will remove any stains which may be left by leaking radiators, spilled foods or grease and dirt tracks. The hardness of the film offers a surface which is easily cleaned. Where scrubbing was formerly necessary, mopping with warm water produces the same effect on a pyroxylin surface.

Some of the other attractive features of pyroxylin finishes are that they are easily and quickly applied with spray or brush and do not show laps or brush marks. They dry very rapidly, requiring from 30 minutes to 4 hours before the floor may be safely used after a coat is applied. When a pyroxylin finished floor begins to show wear a new coat may be applied, which amalgamates perfectly with former coats leaving no trace of worn parts or lap marks. They may be put over old floors with a surprising degree of success in prolonging the utility, increasing the sanitation and renewing the original beauty which has passed with improper servicing or inadequate finishes.

There will no doubt be better floor finishes discovered in the future but for the present the pyroxylin finishes offer the most satisfactory answer to the problems of floor utility, floor sanitation and floor beauty.

ELEVATOR DOORS

Richards-Wilcox Manufacturing Company has recently published a new elevator door catalog which contains much valuable information for the architect. It is undoubtedly one of the best books on this subject published in recent years. It shows numerous line drawings illustrating in detail the application of the new Rich-Wil hangers to various types of doors. Elevator door hangers, closers, interlocks, etc, are all given prominent display in this book. Readers of THE ARCHITECT AND ENGINEER may obtain a copy free by asking for Catalog A-44, and addressing the company at Aurora, Illinois.

SOAP SCULPTURE COMPETITIONS

The National Small Sculpture Committee has announced the fourth annual competitions for prizes offered by the Procter & Gamble Company for sculpture, using white soap as a medium. Both amateurs and professionals are eligible. In the latter class, prizes will be awarded as follows: First prize, $300; Second prize, $200; Third prize, $100. A special prize of $250 is offered for straight carving, which is defined as "work cut or carved with a knife, no other tool used." The amateur competitions are open to anyone not a professional, regardless of age. Thirty-six prizes will be awarded in these competitions in three different classes. The competitions are open until May 1. For complete information, address the National Small Sculpture Committee, 80 East 11th Street, New York, N. Y.

PRIZES FOR AWNING DESIGNS

Draftsmen are invited to compete for prizes totalling $1,000 offered by the Cotton Textile Institute, for the design of awnings suitable for use on three types of residences: the New England Colonial in wood, the English Cottage in brick, and the Spanish type in stucco. The competition will, it is hoped, direct the attention of architects to the importance of controlling the design of these conspicuous accessories which, improperly handled, may mar an otherwise attractive house.

ARCHITECTS HEAR ABOUT SASH

A number of architects assembled at luncheon March 21st, at the Olympic Hotel, on the invitation of Messrs. D. E. Fryer and Company, to take advantage of an opportunity to meet George Richardson and John Drew of the Detroit Steel Products Company, who were present with some examples of latest development in steel sash, the product of their company. After the luncheon, Mr. Richardson and Mr. Drew, with David Fryer, explained the construction of the different types of sash and their adaptability to various forms of structures.

OPENS SAN FRANCISCO OFFICE

Arthur L. Lucas has been appointed district manager of the Master Builders Company with headquarters in San Francisco. This firm which was formerly represented by J. E. Rogers & Co. now have a regular San Francisco office. Mr. Lucas may be found in the Mills Building. He has long lived in California and is well schooled in cement hardening, waterproofs and coloring problems.

JOINS MILCOR ORGANIZATION

Julius A. Pfeiffer, well known throughout the building material trade as vice president of the Northwestern Expanded Metal Company, Chicago, became director of sales of the Fireproof Materials Division of the Milwaukee Corrugating Company on January 15 last.

While Mr. Pfeiffer's headquarters will be at the main Milcor plant in Milwaukee, he will spend considerable time at each of the other three Milcor plants at Chicago, Kansas City and La Crosse, Wisconsin. A comprehensive dealer campaign is being organized under the direction of Mr. Pfeiffer.

Having completed extensive development of additional facilities for the manufacture of Milcor net-mesh diamond-expanded metal lath, stay-rib metal lath Nos. 1, 2 and 3, and expansion corner beads, casings and other produbts in the complete Milcor line, the Milwaukee Corrugating Company is planning correspondingly increased sales and service facilities with Mr. Pfeiffer in charge.

The famous Milcor policy of carrying sufficient stock at all plants to insure twenty-four-hour service will be maintained even more rigidly than in the past. For twenty-five years the Milcor service slogan has been "Same day deliveries.' The Soule Steel Company, San Francisco and Los Angeles, handles the Milwaukee Corrugating Company's materials in California.

WINDOW LAYOUT FOR INDUSTRIAL BUILDINGS

In connection with the work conducted by its department of engineering research during the past four years under the direction of J. E. Emswiler, professor of Mechanical Engineering, University of Michigan, the Detroit Steel Products Company announces the publication of two bulletins on the subject of natural illumination as related to window layout in industrial buildings. The bulletins are entitled, "Studies in Daylighting," and "Sawtooth Design—Its Effect on Natural Illumination,"—both being written by W. C. Randall, chief engineer of the company.

The former bulletin is a summary of the general principles to follow in window layout to secure adequate natural lighting. The effect of monitors, the relative value of different heights of windows in the sidewalks, and the relation of window area to floor area are all discussed.

The bulletin on sawtooth design takes up the problem of finding the greatest slope that can be used with sawtooth windows to secure a maximum of light intensity without permitting direct sunlight to enter. This bulletin also analyzes the effect on illumination at the working plane of such elements as the height of windows, slope of windows, the span, conditions of inside reflecting surfaces, the kind of glass used, glare reducers, et cetera. Emphasis is given the need for regular washing of factory windows, to prevent serious diminution of daylight through the accumulation of dirt on the glass.

Both bulletins are written expressly for the architect or engineer to use in designing industrial structures.

In connection with the work of its department of engineering research, the Detroit Steel Products Company announces the publication of two bulletins for builders and home-owners that deal with the problems of condensation and weathertightness in residential windows.

The ARCHITECT AND ENGINEER

MAY 1928

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9-28

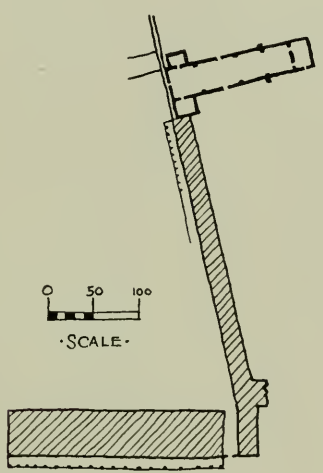
ETCHINGS OF THE FRANCISCAN MISSIONS OF CALIFORNIA

By Henry Chapman Ford

PUBLISHED 1883

No. 5—San Fernando Rey de Espana

This Mission lies in the San Fernando Valley a few miles north of Los Angeles. For combined strength and grace the long facade now bordering one of the highways to Los Angeles is perhaps the finest of all the mission arcades. This, with the building immediately behind it, containing refectory and other public rooms, are still in a good state of preservation. The church (at the extreme left in the picture) remains standing, but in a weakened condition. It formed a finely proportioned room. The low buildings shown connecting the church and the arcade wing have disappeared. Across the highway is a delightfully quaint fountain.



The
ARCHITECT
AND ENGINEER
May, 1928

MISSION SAN FERNANDO REY DE ESPANA
FROM AN ETCHING BY HENRY CHAPMAN FORD

The ARCHITECT AND ENGINEER

VOL. 93 MAY, 1928 NO. 2

The LOS ANGELES CITY HALL

By Frederick Jennings

COMPLETION of the new Los Angeles City Hall marks the realization of a hope long cherished by the pioneer residents of the Southern California city. It is the consummation of the first unit of an ambitious project which eventually, it is hoped, will give the city a Civic Center second to none in the United States. The design of the City Hall shows a strong feeling for the new classic—a style that is popular because of its American tendencies. Further accentuation of the modern spirit is found in the "set-back" or pyramid treatment which divides the building into three distinct units: first, the low or ground portion, embracing all that part from the foundations to the third floor line; second, the parts which flank the tower and rise above the third floor and are termed the limit height portion, and third, the tower or dominating unit rising to a height of 452 feet above Main Street. From the base to the twenty-third floor it is 100 feet square, and of lessor dimensions above this point. The flanking wings of the tower, or the limit height portions, are each 64 feet wide and 113 feet 6 inches long, measured from the outer wall of the tower.

A terrace at the ground floor level bounds the building on three sides and extends beyond the wall lines a distance of 20 feet, thus forming an appropriate base for the structure. A light colored granite of remarkable quality, quarried in Raymond, California, is used for all facades from ground and sidewalk levels up to a point immediately above the third floor. That part of the granite forming the terrace walls is of varied hues, so arranged as to form a pleasing transition from the ground upon which it rests, to the building and thereby furnishing an appropriate background for

Miles Berne, Photo

LOS ANGELES CITY HALL, LOS ANGELES, CALIFORNIA

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS

planting. The facades of the building above the third floor line are faced with terra cotta of tone and texture harmonizing with the granite used below.

The large circular headed windows of the first story and also the openings immediately above, in the attic of the low portion of the building, are covered with metal grills of conventional design, to give scale to the architecture and to lend color relief to the whiteness of the granite.

The roofs of the set-back story above the eighth floor are covered with burnt clay tiles of Spanish type, in various tones of fire-flashed reds, old golds, and complementary shades, blending together harmoniously and effectively.

Forming the central and predominating feature of the structure is the tower, upon the apex of which the airway beacon, dedicated to Colonel Charles A. Lindbergh, is placed. This glistening-white tower, in appearance similar to a campanile, with its vertical lines and the peristyle at the upper stories, is so designed that the effect as viewed from distant points, is most impressive.

The principal entrance is from Spring Street and is approached by means of two broad tiers of granite steps leading to the colonnaded front of the forecourt. The importance of this entrance is emphasized by the heavy masonry pylons at the abutting ends of the colonnade. Their plain wall surface will form appropriate backgrounds for two heroic statuary groups, which may be placed in the granite pedestals. Over this colonnade there is a heavy frieze in the stone, 75 feet long and 9 feet 6 inches high. It is proposed that this frieze shall be carved in deep bas-relief, forming a richly sculptured panel depicting some appropriate historical sequence.

Colonnaded passages on three sides of the open forecourt form means of access to the secondary entrances. Tiled groined arches compose the ceilings, while the walls are paneled, between granite stiles, with decorative faience glazed tile of local manufacture. Interesting inserts are placed in these panels, depicting several of the city's industries.

The monumental main entrance to the building, from the forecourt, is of Greek design. An ornamented architrave frames the opening and is surrounded by richly-sculptured consoles, cornice and entablature. Space, also, has been left in the frieze for sculpture in bas-relief. Carved in the granite over the portal are the following inscriptions: "Let us have faith that right makes might," by Abraham Lincoln, and "Righteousness exalteth a people," by Solomon. Framed by the stone embellishments described above, are the bronze doors, with panels in sculpture, commemorative of events in the history of the city.

The floor of the rotunda, the passages and the vestibule, is of marble of many kinds, colors and shapes, laid in geometrical design and forming a complete scheme of intricately shaped circular patterns, interlaced bands and checkered fields. Placed immediately in the center of the floor of the rotunda is a bronze insert representing an old Spanish caravel such as plied the Pacific in the early days. The sky and sea, as pictured by marble surrounding the ship, are both natural and unique. The walls of the rotunda and its surrounding passages, like those of the vestibule, are of French limestone, known as Laboux-a-Grains, a material which is quarried under water. There are the monolithic marble columns of various kinds in the rotunda, so placed as to give color and richness.

Adjacent to the rotunda is located the elevator lobby where access may be had to the two banks of four elevators each, which handle the main vertical traffic in the building. The bronze elevator doors of ornate design are framed with red Verona marble trim. Marble pilasters of French pink and walls of Saint Genevieve rose, extending to the spring line of the arched ceiling, form the wall surfaces of this lobby. The decorative ceiling is lined off in geometrical panels of gold and blue. The principal feature of this ceiling is a central panel, whose sub-

SOUTH LOBBY, LOS ANGELES CITY HALL

LIGHTING FIXTURES, LOS ANGELES CITY HALL

ject of mythological figures, is emblematical of the indomitable courage, perseverance, and progressive spirit of the people of Los Angeles.

Extending to the north and south on the long axis of the building, from the rotunda to the open stair lobbies at the extreme ends, is the principal corridor or hallway. Architecturally treated with marble paneled walls and an ornamental ceiling, this hallway is featured in a simple and restrained manner.

The Mayor's suite is situated in the southeast portion of the first floor. Because of its favorable exposure to the sun, and the additional advantage of facing the park at the south, its environment is cheerful, restful and quiet. This suite is entered from the east lobby, through a corridor.

We are indebted to George P. Hales, architectural representative in the City Hall, for much of the above interesting information. The following statistical information is furnished by G. H. Schulte:

Actual floor area, 856,000 square feet, nearly twenty acres; of this area 500,000 square feet are available for departmental use, 137,500 square feet for garage; balance in corridors, lobbies, shops, service and toilet rooms.

Volume of building, about 12,000,000 cubic feet; dead weight, 95,000 tons.

There are twenty-nine levels accessible to public and above them three levels for machinery, tanks and chimes.

Structural steel, 8167 tons; rivets, 900,000; number of columns, 400; heaviest column, 24 tons, or one ton per lineal foot; heaviest truss, 31 tons; total length of drilled holes, twelve miles.

The tower is designed as a separate structure consisting of fan-braced bents at right angles, supported on a single reinforced

MAIN ENTRANCE DOOR, LOS ANGELES CITY HALL

MEMORIAL HALL, 25TH FLOOR, LOS ANGELES CITY HALL

concrete footing 115 feet square and 6½ feet thick, resting on stiff blue clay. At every story from the tenth to the twenty-fifth the outer walls have an elastic joint to avoid transmitting of loads to filler walls and to allow for sway and for expansion caused by temperature changes.

There are 825 radiators and six miles of steam lines in the building; 1200 plumbing fixtures; 2680 sprinkler heads; twelve miles of wrought iron pipe; 129 miles of wire; enough weight in electrical equipment to make up a train of twenty cars; eight passenger elevators; two dumb waiters and a freight elevator.

High-Speed Elevators

L. M. Whitten of the Otis Elevator Company, recently gave a talk in Los Angeles on "New Developments in the Elevator Industry." Among other things, Mr. Whitten said that elevators are now designed to travel safely at a speed of 1200 feet per minute. In fact, a machine has been operated and tested at this speed in order to determine its performance. This equipment has been contemplated for use in the Book Tower in Detroit, 85 stories, and the much talked of 80-story building planned for New York City. With this increased speed, it is impossible for an operator to watch the signals and make accurate landings. This trouble has been overcome, however, by the invention of the automatic signal control, which derives its name from the fact that the elevator is controlled by the signals in place of the operator.

The invention of the signal control automatic elevator is probably the outstanding improvement in the elevator industry for a number of years.

All Window Tracings of Indiana Limestone

GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS

GRACE CATHEDRAL *San Francisco*

By

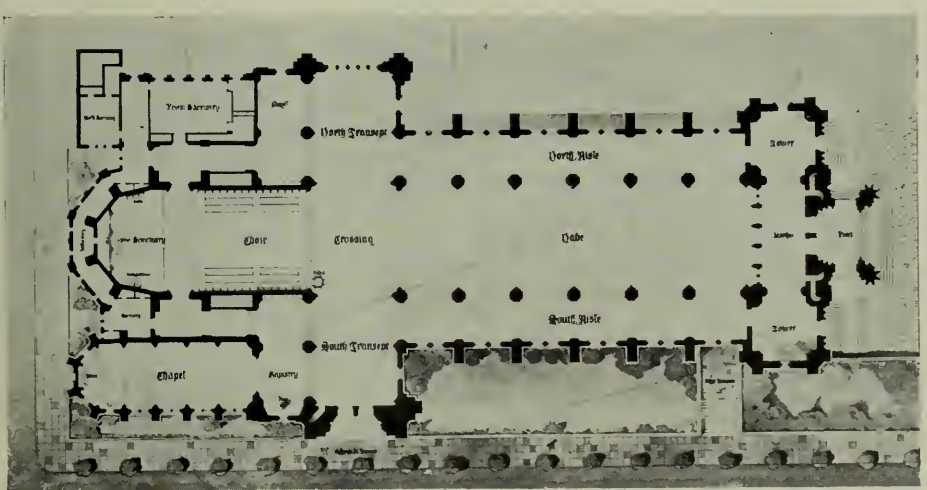
Cuthbert Hicks

THERE is passing over the United States a wave of cathedral building unprecedented in the history of the world. That wave has reached San Francisco. At last, eighteen years after laying the cornerstone, a great effort is to be made to complete Grace Cathedral on the top of Nob Hill.

The opportunity to design a cathedral comes to very few architects and the number capable of producing an exquisite shrine that will hold its own with the masterpieces of Europe, are also few. It is therefore gratifying to know that here in San Francisco it is the design of a local architect, Lewis P. Hobart, that has been accepted, and it will be seen from the illustrations that a remarkable structure is to rise—one that will take its place with the great cathedrals of the world. It is interesting to note that there are ten great Episcopal cathedrals now building or have been projected in the United States since the end of the great war.

The history of the present undertaking goes back many years: In 1862 the need of the cathedral was first spoken of. In the following year Bishop Kip, the first Bishop of California, placed his chair in old Grace Church and caused it to be known as Grace Cathedral, thereby establishing the first cathedral seat in the United States. Previous to the fire of 1906, Bishop Nichols, the second Bishop of California, had surveyed several possible sites, but when the fire swept the palatial homes from the top of Nob Hill he perceived a vision of the cathedral rising from the ashes on this spot. He approached members of a prominent family whose homes had been destroyed on this historic site, with the result that they donated an entire city block for the cathedral to be.

Creating a structure most suitable to the site has received the attention of several distinguished architects. In 1907, the famous English architect, the late George Bodley, was engaged and submitted plans, but he



PLAN, GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA
Lewis P. Hobart, Architect; Cram & Ferguson, Consulting Architects

GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS

died before they could be revised by him upon suggestions submitted by the cathedral trustees. His successor, Cecil Hare, revised the plans and Mr. Hobart, associated with him, adapted them to local conditions, giving particular attention to the physical difficulties of the site. Later an entirely fresh conception of the cathedral was prepared by Mr. Hobart, and the cathedral trustees called in Ralph Adams Cram as consulting architect. Mr. Cram says of Mr. Hobart's designs:

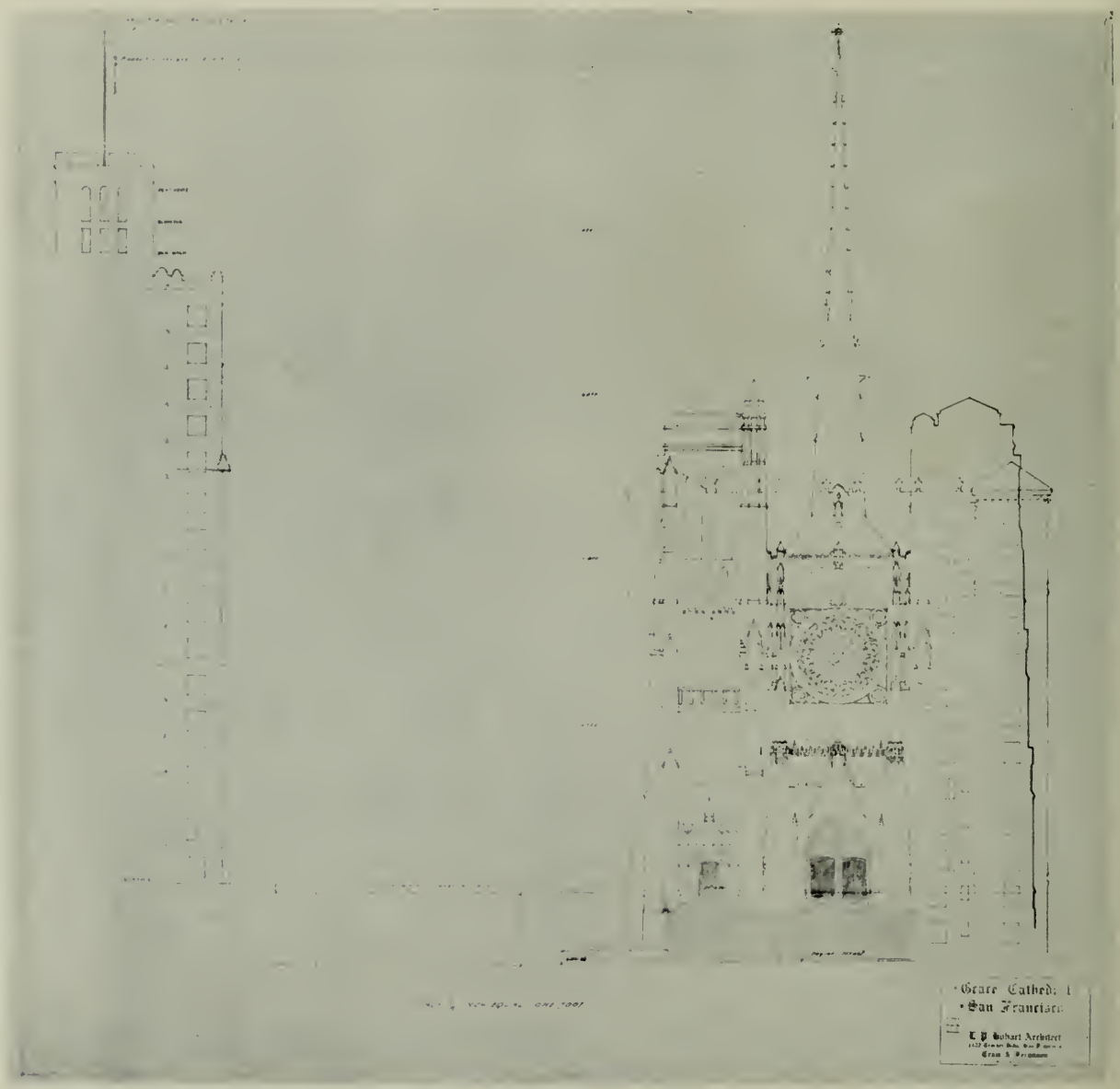
"The problem of San Francisco Cathedral was one not easy of solution. Physical considerations implied, and even compelled, a treatment that departed in certain particulars from the established precedents of the Middle Ages. It was necessary, frankly, to meet these conditions, yet at the same time to obtain an architectural effect that should be impressive and spiritually stimulating, while the sense of religious and architectural tradition would be scrupulously maintained. That these results have been achieved, and even beyond what might reasonably have been anticipated, the designs and drawings demonstrate without question. Here is a building of impressive dimensions, with a nobility and power in general effect that promise a cathedral certainly not unworthy to stand with similar, if larger, structures now being erected in the United States and destined to take its place with the great works of ecclesiastical architecture in modern times.

"It is not in any respect archeological. There are motives which may be traced to thirteenth, fourteenth and fifteenth century work in England, France, and Spain. None of these has been used after a servile fashion. In effect, the building is an epitome of the great art of the Christian Middle Ages. Through these varied motives in their logical combinations runs a certain element of modernity that makes the design unquestionably of this day and generation. No one could mistake it for a copy of an ancient structure. It is unquestionably of America, and of the twentieth century; yet with equal certainty it proclaims not only the vitality of the religion that brings it into existence,

MODEL OF CONCRETE CONSTRUCTION OF GRACE CATHEDRAL CHAPEL, SHOWING RIBS AND VAULTING

but also the unbroken continuity of this force as it follows backward, century after century, to the great moment when, in Europe, Christianity became fully self-conscious, and so expressed itself through the art it had brought into being.

"While the exterior is as vigorous, vital, and effective in its detail as one could ask, the interior promises to be no less impressive, perhaps, indeed, more so. The whole plane is clear, open, and spacious, with great widely-spaced and very lofty piers supporting a clerestory, but without triforium, somewhat after the Spanish mode. The scale is large and powerful, the organism logical to a degree, while the vistas through aisles and chapels can only be strikingly effective in their combination of light and shade.



COMPARATIVE DRAWING, SHOWING HEIGHT OF GRACE CATHEDRAL AND THE HUNTINGTON AND CATHEDRAL APARTMENTS

Lewis P. Hobart, Architect

"Disassociating myself wholly from the part I have been privileged to play as consulting architect, I can truthfully say that Mr. Hobart has produced one of the most impressive, convincing, and promising schemes for an American cathedral that has thus far been brought forward during the process of creating in America a logical and consistent architectural expression of the Christian faith and the Christian polity. Not only the diocese, not only the church in the United States, but also the entire community must be grateful for what promises to be one of the great works of religious architecture in this country."

The site, standing 278 feet above sea-level, occupies a strategic position, dominating the city and the bay. There is probably no finer or more suitable position for a great spiritual monument than that on top of Nob Hill, San Francisco.

The cathedral is not oriented. The altar

is at the west end and the great twin towers at the east end rise 158 feet from the level of Taylor Street and face Huntington Square and the Pacific Union Club. The exterior measurements of the cathedral are 340 feet long, while the width of the main front will be 119 feet from buttress to buttress. On the top of the crossing will be a fleche similar in character to those on many of the French and Spanish cathedrals. This will be, we understand, the first of its type to be raised on any cathedral building in the United States. The possibility of sudden and mighty strain made the erection of a great spire, or square tower, too risky an undertaking, and this fleche, which will be covered with copper and will rise 230 feet from the roof to the cross at its peak, will become a landmark in the bay area. The cross at the top of the spire is to be lighted at night, and will be upwards of 500 feet above the waterfront. Those who are acquainted with the locality will be interested to know that the twin towers at the east end are two stories higher than the top of the Huntington Apartments (see comparative sketch), and the top of the fleche is many feet higher than the top of the Cathedral Apartments and will be, in fact, the highest piece of construction in the city. Another remarkable external feature of the cathedral will be the gorgeous porch at the east entrance. Mr. Hobart has undoubtedly given great study to his elaborate and rich design. It is undoubtedly his intention to convey to the visitor entering this porch the atmosphere of vastness and serenity which he will enter on moving into the cathedral itself. The interior measurements of the cathedral are as follows:

Length of nave from rose window in east end to channel window....300 feet
Greatest width from transept rose to transept rose.....140 feet
Height of nave.....92 feet
Width of nave..... 42 feet 6 inches

The height and width of this nave will be greater than those of such famous English cathedrals as Canterbury, Ely, Lincoln, and Durham. The height of the wide aisles will be 56 feet and their width 16 feet, the width of the transepts being 33 feet.

The cathedral will be built almost entirely of concrete, the exceptions being the east porch, the doorways, and the tracery of the rose windows and certain external decorations. These items will be of Indiana limestone. Work is already commenced upon the chapel at the southwest corner. This chapel is being built as the result of a special gift and will be used for week-day services, for private devotions, and particular occasions such as weddings. The chapel is 74 feet long, 27 feet wide and 48 feet high. It will contain fourteen great stained-glass windows, the tracery being of Indiana limestone. The sanctuary will be in marble with reredos of carved stone and will contain also a fine pipe-organ. The engineer at work on the cathedral is T. Ronneberg, Atkins and Parker are the mechanical engineers and the Dinwiddie Construction Company are contractors for the chapel. The cathedral when completed will seat 3200, and will accommodate with standing room filled, 4500.

At a recent meeting of the Northern California Chapter of the American Institute of Architects, a resolution was unanimously passed and forwarded to Bishop Parsons in commendation of the architecture.

Pencil Sketch by Lyle Reynolds Wheeler

RESIDENCE OF N. Y. STOCKWELL, LOS ANGELES, CALIFORNIA

Ralph C. Flewelling, Architect

Pencil Sketch by Lyle Reynolds Wheeler

HALL OF PHILOSOPHY, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES, CALIFORNIA

Ralph C. Flewelling, Architect

WINNERS OF HOLLYWOOD ARCHITECTURAL LEAGUE EXHIBIT

THE recent third Exhibition of Architecture and Allied Arts under the patronage of the Hollywood Architectural League, resulted in the awarding of several prizes and the winning exhibits are shown in this number of THE ARCHITECT AND ENGINEER.

Limited space prevents a more generous presentation. The jury of award was composed of Walter S. Davis, Harold Miles and David J. Witmer. Its report in part follows:

"The material submitted we have found of compelling interest and considerable variation. This community is fortunate in numbering in its midst, crafts of great architectual interest and craftsmen of more than usual ability. The illustrations of architectural subjects submitted were not only generally worthy of attention, but of a rather wide latitude of presentation and, for the most part, of good quality. Certainly, in no recent exhibit of architecture have the sketches and renderings so outnumbered the photographs of completed work. For that reason, this exhibition should have the particular interest of the architect. The jury sensed that the desire of those responsible for this exhibition was for quality rather than quantity of the material hung. Further, it has seemed fitting that this annual exhibition should, if possible, from the start, set a standard of such quality that the opportunity to hang material would be eagerly sought. It was fortunate that such seemed to be the concept, for drawings, sketches and photographs submitted were in excess of the hanging space available. It was necessary to make a drastic elimination. From the material remaining after this elimination, the jury, after careful consideration and discussion, selected the recipients of the prize awards.

"The Prize for Black and White Rendering: Oddly, there were few purely black and white renderings, or sketches. All monochrome presentations—that is, wash, pen and ink, and pencil submissions,—were considered in this class. Special mention should be made of the Memorial Shaft submitted by C. Choate, of the School of Architecture, University of Southern California, both as to design and the high order of rendering. The award was made to Ralph C. Flewelling for the pencil sketches made by Lyle Reynolds Wheeler.

"The Prize for Rendering in Color: This was awarded to Roland Crawford for his water color sketches of the new Pomona College buildings by Weber & Spaulding. To present prospective buildings in this manner is unusual, but most fortunate. There is such a freshness and spirit in these portrayals, so much of the possible charm of the buildings is in them — that we felt there should be no question of the appropriateness of this award. The color sketch of Norman Kennedy of an English type cottage seen through the reeds has charm, (cover picture in THE ARCHITECT AND ENGINEER for April). Had the sketch of Harrison Clarke, of the Exhibit Building by Roy Seldon Price, been more truly a color sketch, it would have received serious consideration in this class. This sketch of Clarke's evidenced so much buoyancy of atmosphere, and was so colorful without the actual use of color, that the jury pondered long.

"To determine which is the best architectural photograph when so many photographs are excellent, and none really poor, is a task of no easy undertaking. The jury

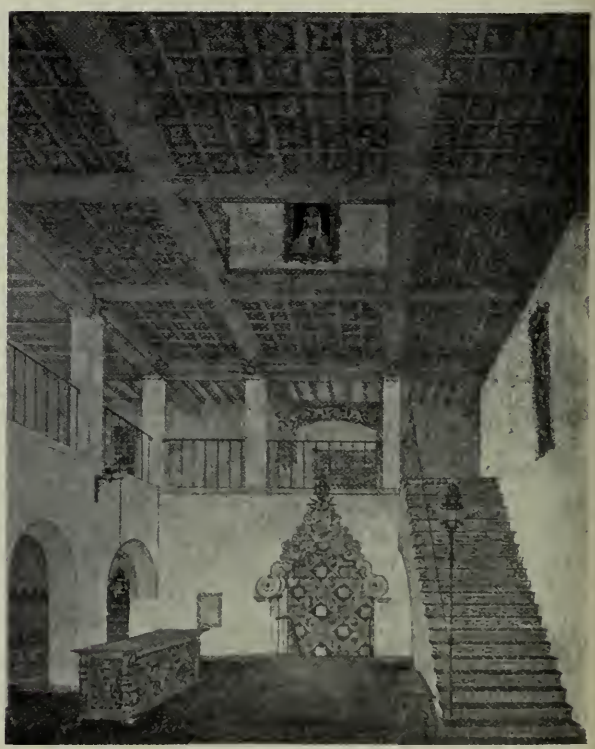
Viroque Baker, Photo

HOLLYWOOD ARCHITECTURAL LEAGUE AWARD
FOR BEST ARCHITECTURAL PHOTOGRAPH

Margrethe Mather, Photo

HOLLYWOOD ARCHITECTURAL LEAGUE AWARD
FOR GOOD INTERIOR DECORATING

MAGNIN COMPANY SHOP, HOLLYWOOD, CALIFORNIA
Myron Hunt and H. C. Chamber, Architects



MAIN LOBBY, HOME BEAUTIFUL EXHIBIT EXCHANGE
Roy Seldon Price, Architect

named the photograph by Miss Viroque Baker of the residence by B. B. Horner as worthy of a prize.

"The best general exhibit called for the last and hardest decision. Many offered splendid exhibits. That of Donald McMurray was excellent. The decision fell, however, between the very fine presentation by H. W. Grieve of Interiors—and these were beautifully shown in the photographs by Margarethe Mather—and the presentation of Myron Hunt and H. C. Chambers, which are most excellent photographs of subjects purely architectural. The subject in this case determined the award, which was made to Myron Hunt and H. C. Chambers; W. M. Clark, photographer."

Architect and Engineer Code

The Associated General Contractors of America, with 2500 members and chapters in San Francisco, Los Angeles and Seattle, have adopted the following code of ethics and working rules with special reference to architects and engineers:

1. On all private work the architect or engineer shall choose those contractors whose bids are desired, but after having been so chosen, the competing contractors shall have a right to assume that they are acceptable to both architect and owner, and, in the event one of these contestants for the work submits a satisfactory bid (not necessarily the lowest) he shall be awarded the contract. Acceptance of a bid shall indicate that the bidder is satisfactory and considered competent to perform the contemplated work.

2. Identical plans and specifications shall be the basis of all bids submitted on the same project.

3. All bids submitted shall be opened and read at a specified time and place, in the presence of bidders or their representatives, and each bidder, on request, shall be furnished a copy of all bids received. Any proposal not complying with the call for bids shall be thrown out, as a violation of the spirit of fair competition, and such bid, or any other bid rejected for cause, shall have no effect upon the regular bids—it will be as though same had never been submitted.

4. Changes in plans or specifications, after bids are opened, shall be considered only with the accepted bidder, on the assumption that he is as competent as any other to effect such changes, and to forestall the suspicion that such changes are proposed to renew competition after bids are known. Should such changes affect the job beyond 20 per cent of its estimated cost, new bids may be called for, at the option of the architect or owner.

5. Except on public work, unit prices and alternates shall not be requested in connection with a general bid. These are matters for consideration with the successful bidder.

6. No charge shall be made for plans and specifications to any general contractor, but, in case the unsuccessful bidder fails to return plans in good condition within a reasonable time, he shall be charged for same.

7. The latest standard form of contract, adopted by the A. I. A., A. G. C. of A., and allied bodies, shall be used by the contracting parties.

8. No bidder except the lowest shall be permitted to vary his bid in any particular, nor to solicit the job on a cost plus, fixed fee, or percentage basis. The owner or architect, however, may select any bidder to execute the work on such basis, provided the upset price, if any price be mentioned, is at least equal to his original bid.

9. It is agreed that the practice of some general contractors who draw preliminary sketches or complete plans, and of some architects and engineers who usurp the contractor's place and functions, are both contrary to the best interests of the industry.

State Parks—What Are They?

State parks are lands held and managed by the state expressly for the purpose that the people of the state shall be able, by access to them, forever, to enjoy certain things of state-wide interest and importance of which the people would otherwise become deprived. Chief among those things are: (1) natural scenery of unusual beauty; (2) natural objects of unusual educational and scientific value, such as rare kinds and combinations of trees, plants and wild life, and of forms of earth, rocks and waters; (3) objects of state-wide historical interest; (4) areas specifically adapted to such activities as camping, boating, fishing, bathing, hiking and others characteristic of life in the open. State parks unquestionably have their inspirational and recreational value for refreshment and upbuilding of body and mind. Increased numbers of state parks should be encouraged.

SOUTH TRANSEPT ANNEX TO THE CATACOMBS, CYPRESS LAWN
B. J. S. CAHILL, ARCHITECT

ADDITIONS to the CATACOMBS OF CYPRESS LAWN

By B J S Cahill ~ Architect

THE full page illustration shows the south transept of the second annex to the catacombs of Cypress Lawn, San Mateo County, California, which was completed about two years ago. The south aisle and one corridor, all units equally extensive with the transept here illustrated, were finished at the same time, while an extra corridor more extensive than any of the other three units, was temporarily left in the rough and curtained off for the time being.

Owing to the rapid disposal of these first units, however, the completion of the fourth unit soon followed and was opened to the public a few months ago. Though the design of this corridor here illustrated in the smaller cuts, was for an art stone treatment in portions of the s ·ucture outside the crypts proper, it was finally determined that this last section of the catacombs should be finished wholly in colored marble regardless of cost.

Over ten varieties of marble were used, mostly imported. The pilasters are of French black and gold and the free columns of the same, solid. All crypt fronts and borders, as well as the field of all wall faces, are of Tavernelle, pink Tavernelle and Bottecino. The base is Belgian black.

CORRIDOR, THE CATACOMBS, CYPRESS LAWN
B. J. S. Cahill, Architect

SOUTH AISLE, THE CATACOMBS, CYPRESS LAWN
B. J. S. Cahill, Architect

PAINTINGS of SPANISH LIFE in HOTEL BILTMORE ~ *Santa Barbara*

Recent Work of Herbert von Ridelstein

A DISTINCTION by no means novel, yet one which cannot be too frequently insisted upon, is the very essential difference between the easel picture and mural painting.

The easel picture is conceived with reference to nothing but itself. Made for no particular place, it may be acceptable in any place where its scale and tone are not incompatible with other furniture and decoration. Furthermore, it is detached from its miscellaneous surroundings by a frame. A mural painting, on the other hand, is conceived for a particular situation. Its form and treatment, often even its subject, develop from consideration of the specific place it is intended to fill. The architecture, the lighting, the purpose and the decorative scheme of the room, are all determining factors. The easel picture is a piece of portable furniture. The mural painting is as much a part of the building as column capitals, cornices, and other architectural elements. While any degree of realism and complication may be proper in an easel picture, subject only to the fancy of the artist, a mural painting should possess simplicity of conception and breadth of handling. It should be above all decorative, never obscuring the intention or structural integrity of the architecture. The painter of an easel picture is a law unto himself. The mural painter is under the strictest obligation to the architectural conception. The born decorator is the one to whom this apparent limitation becomes a source of power.

These considerations should be borne in mind when viewing the decorations which Herbert von Ridelstein has painted for the new Biltmore Hotel at Santa Barbara, and which are illustrated on subsequent pages.

In our present time of political and social unrest and of tendencies to construct new doctrines it is quite obvious that art which reveals so accurately the most intimate vibration of human intellect tries to find equally a new accommodation to its epoch. In this effort it reaches sometimes to the extreme limit of possibility.

For this reason we welcome these pictures cordially. They were sponsored by the most modern art conception and are the result of a splendid training which only culture, intense study of nature and diligence can provide.

The subjects are drawn from the early Spanish life of California, which continues to form, perhaps, a more integral part of the tradition of Santa Barbara than of any other community in the state today. In drawing, brilliancy of color, and technical perfection, they are of the highest interest. They convey an impression of well-ordered ease and comfort.

Mr. von Ridelstein has enjoyed study and artistic experience in Europe, Asia, and South America. His versatility is attested by an output ranging through black and white illustration, tempera painting, posters, realistic paintings in oil, and decorative compositions. He has contributed to the well-known art magazine *Jugend*, has received medals and prizes at exhibitions in Europe and Japan, and has executed murals in Santiago, Chile.

Friends of Mr. von Ridelstein will be interested to note that he will be in charge of the Department of Commercial Art at the Fashion Art School in Scottish Rite Temple, San Francisco, which opens early in August. He will be assisted by Mrs. von Ridelstein.

THIS PICTURE IS COMPOSED FROM A SKETCH THE ARTIST MADE AT A *FERIA* IN VALENCIA, SPAIN. THE RIDER IS RETURNING HOME WITH HIS BRIDE. VIVID GREEN DRESS, BLUE JACKET OF RIDER, BRIDLE AND SADDLE DECORATIONS IN SPANISH RED AND YELLOW. THE DISTANCE IS A CHARACTERISTIC SOUTHERN LANDSCAPE.

A SCENE OF RURAL LIFE FAMILIAR IN SPANISH PEASANT DISTRICTS. THE GIRL IS DANCING FOR THE CROWD AT THE END OF THE DAY'S WORK. THE MONEY IN THE FOREGROUND REPRESENTS CONTRIBUTIONS FROM THE ENTHUSIASTIC AUDIENCE SUPPOSED TO BE IN THE POSITION OF THE OBSERVER. SHADOWS FROM THE SETTING SUN AND THE VILLAGE CHURCH SUGGEST TIME AND PLACE.

A MARKET SCENE. THE WHITE OXEN DRAWING THE CAR LADEN WITH THE PRODUCTS OF THE FERTILE SOIL, AND THE STOLID PEASANT WITH HIS YELLOW PONCHO ARE UNCONCERNED WITH THE TURBULENCE OF THE MARKET PLACE. THE BACKGROUND REPRESENTS ONE OF THE OLD MISSIONS, SYMBOLIC OF THE FIRST PIONEERS.

MY EUROPEAN IMPRESSIONS

By
C O Clausen Architect San Francisco

III. STOKE-POGES

EVERY school boy and girl knows of Gray's "Elegy in a Country Churchyard."

Just a short distance from London lies a little hamlet in which there is the churchyard made immortal by Thomas Gray. It is a lovely spot and has changed little since the poet's time.

Near the church, beneath an oriel window is the poet's grave, truly an ideal resting place for one who has linked his name forever with the peaceful beauty of the place.

While visiting this place there happened to be at that time a wedding ceremony in the little church and I heard the organ softly playing as the bride and groom came slowly out of the door. Friends of the couple followed, and instead of showering them with rice, as is our custom, they threw small silver paper ornaments in the shapes of miniature horseshoes, hearts and anchors. The newly-weds were just plain country folk and the whole ceremony seemed so quaint and old-fashioned I could imagine Thomas Gray standing beside me.

As I turned reluctantly to leave, my school days seemed to come back to me as my mind reflected these words of the poet:

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me."

STOKE-POGES

In the vicinity of Stoke-Poges is Hughenden Manor, the home of the great statesman Disraeli, Earl of Beaconsfield, and near his estate is Chalfont St. Giles, where Milton wrote and where William Penn lies buried in the shade of tall and luxuriant trees. Rural England is so beautiful and so full of interesting and historical places at every turn of the road that the traveler becomes almost spell-bound.

Some of the old inns by the wayside strongly remind one of Charles Dickens, when he tells us how Mr. Pickwick once stopped at the "Hop Pole" with Bob Sawyer, Ben Allen and Sam Weller, "upon which occasion there was more bottled ale with some Madeira and some bottled spirits, and here the case bottle was replenished for the fourth time. Under the influence of these combined stimulants, Mr. Pickwick and Mr. Bob Allen fell asleep for thirty miles, while Ben and Mr. Weller sang duets."

In England the traveler continually feels the peculiar charm of:

"Strange enchantments of the past
And memories of the days of old."

NEON LIGHTING ADAPTABLE TO ARCHITECTURAL DETAIL

By John W Harris in Electrical West

THE possibility of using neon, which is one of the rare gases of the air, in the field of electrical advertising and also possibly in the field of general illumination and architectural outline, was first developed by George Claude of Paris, France, well-known physicist and a pioneer in the development of liquid air. After some years of investigation he found that neon properly purified and inserted in glass tubes under certain pressure and made active by the use of electricity, produces the very characteristic orange light which has excited so much favorable comment.

Mr. Claude found further that by introducing in the vacuum tube containing neon a few drops of mercury the blue light, also characteristic of this form of lighting, could be produced. At the present time Mr. Claude is conducting further experiments in the expectation of producing other colors, white included, and there is a strong possibility that neon in some form, as manufactured under the Claude process, will enter the field of general illumination.

Patents in France were issued to Mr. Claude just prior to the war, but the development of neon in France naturally was retarded by the war and it has only been since the declaration of peace that the production of neon has really begun to develop on a commercial basis. Patents were issued in England to Mr. Claude and also in the United States at various times from January, 1915, to June, 1917. In all, five patents have been issued covering the various processes in the creation of the vacuum of the tubes, the purification of neon, the type, size and construction of electrodes which carry the electricity into the tubes, and also covering various other features.

The consumption of electrical energy is very small. The candlepower per watt, however, is almost double that of the electric lamp, giving 2 candlepower per watt. As compared with electric signs using 25-watt lamps, the current consumed by a neon sign of equal size is approximately one-sixth. Neon has been described as monochromatic lighting for it has none of the vari-colored rays typical of the incandescent lamp.

It has an extremely high power of penetration through the fog. For this reason it has been adopted by the British government for the purpose of lighting the tower of the Croyden airplane field near London, making it possible even in foggy weather for the pilots accurately to locate the field. The Electrical Products Corporation of Oakland has installed Claude neon tubes for experimental purposes on the Ferry Building in San Francisco, the ultimate purpose

ARCHES AND SIGN IN RED NEON LIGHTS

being the use of these tubes on boats in the expectation that the danger of collisions in fog largely will be eliminated.

It has been used more recently by one of the large studios in Los Angeles in the filming of color motion pictures. At the present time the widest field for the neon is in electrical advertising and it has been adopted by a number of large concerns, many using it as standard electrical outdoor advertising.

Neon lights are also used on the Standard Oil Company's beacon on Mount Diablo and the beacon installed on the Los Angeles City Hall tower for the protection and guidance of aviators.

The tubes are practically cold and generate no heat. If properly manufactured the tube should last from 2000 to 4000 hours.

By making a tube of amber glass the mercury-neon or blue light is changed to a brilliant green. Varying shades of orange-red, blue and green now are being produced successfully and may be seen in profusion on the streets of the larger cities of the Pacific Coast.

The penetrative qualities of the light, due to the monochromatic character of the light itself, make the neon sign applicable to daylight as well as night use. Unless the sun is bright on the surface of the sign itself the color stands out distinctly even in daylight. The fact that the cost of operation is low also encourages this daytime, as well as night, use of the sign and provides the central station with a longer and more equable load than the average sign.

FACADE OF AN OAKLAND DANCING ACADEMY
Outline in Neon Lights

FACADE OF AMERICAN BANK, OAKLAND
Outline in Neon Lights

Following the successful and widespread use of neon lighting in advertising signs has come an increasing development of its use in outline decoration of store fronts, architectural details and of buildings themselves. The continuous line produced by the luminous glass tube lends itself naturally to this form of decoration. A very pleasing effect, for instance, is achieved in the color cap on the Carthay Circle Theater, Los Angeles, where a basket weave of neon tubes is placed over the topmost dome of the tower.

The manufacture of neon signs is largely a glass blower job and requires accurate and painstaking work. Designs are made by the artist and enlarged to the actual size of the sign on sheets of asbestos, to be used by the glass blower in moulding his glass tubing to the required shape. The tubes are blown in lengths approximately 10 feet long apiece, a number of these lengths being necessary sometimes for the completion of a large letter or ornament. Where portions of the tube are to be blocked off, as for isolating the dot on an "i," the tube is covered with black paint which excludes the light.

The tubes are served from transformers usually encased in the sheet metal of the sign and carefully grounded and insulated. Although the neon tube is dependent upon

[Turn to Page 61, Column 2]

TEMPERING ORGAN PIPES

By Robert H Orr - AIA

TO BE confronted with a new problem and, often after its solution, to find it a very old one, has been the experience of many persons in all vocations of life.

There is ever an inherent desire on the part of most every one of a professional calling to publish anew, to those interested, information that may have been almost entirely forgotten or that may be buried so deep in the accumulation of modern literature that it might not be brought to one's attention except by the usual course of practical experience and research which, if known in advance, would be better to avoid than correct.

In the earliest stages of architectural development little attention was given to the heating and ventilation of public buildings; especially was this true in the erection of ecclesiastical edifices in the Middle Ages. On account of their magnitudinal dimensions and the materials of which they were constructed, the vast amount of radiating surfaces, coupled with their high co-efficient of radiation, was probably beyond the imagination of the builder so far as heating and ventilating was concerned.

In addition to the radiating surfaces of stone walls and ceilings and immense leaded-glass windows there were the furnishings which ordinarily do not amount to much except pipe-organs and these, on account of the great amount of metal used in the speaking pipes, added their share to the then unknown cause of draughts within the building.

In buildings of great magnitude such as the cathedrals of Europe and England and more recently ecclesiastical edifices of modern times in this country, there is a constant movement of air within the structure, caused principally by the upward movement of warm air coming in contact with the cooling surfaces of walls and ceilings, causing a downward current of air which being again warmed, will set up a rotary or cyclonic motion, warm currents ascending in the central part of the building and cool currents descending near the walls. This may be observed by placing the hand near a window pane when there is considerable difference between the interior and exterior temperatures.

It has been observed that these air currents are more pronounced in the vicinity of the organ and altar space and they have produced more or less discomfort to those attending upon the services in that part of the building. The cause of these draughts, so ordinarily called, has been little understood and, if at all, received no advanced remedial treatment.

This condition has been ever-present wherever vast quantities of metallic substances have been accumulated. All metal, being a good conductor, will store up the low temperatures and by conduction quickly release the temperature to warm air by a well-known natural law which tends to the equalization of temperatures from a higher to a lower or vice versa.

The functioning of an evangelical church usually groups the choir about the organ and the pulpit nearby. If the church has a lofty ceiling the organ may be elevated about the choir. The proximity of choir to the organ is then ideally located so as to

WILSHIRE BOULEVARD CHRISTIAN CHURCH, LOS ANGELES
Robert H. Orr, Architect

receive the full force of the draughts, much to their discomfort. The usual effect upon the audience, when it observes the members of the choir wearing overcoats and wraps, is to produce an imaginary cold feeling even though the remainder of the building may be amply warmed.

The First Presbyterian Church of Pasadena and the Wilshire Boulevard Christian Church in Los Angeles have quite recently been obliged to correct choir space draughts, but others that are seriously affected do not understand the source of their trouble. In the First Baptist Church direct heat was forced into the organ chamber.

Further experiments are being conducted to overcome draughts caused by the stone around the baptistry which remains cold and chills the air. It is proposed to use curtains for this purpose.

In the Wilshire Boulevard Christian Church heat was introduced into the organ blower room from which the organ blower forced tempered air through the sounding pipes and organ chest. Direct heat was also introduced into the organ chamber, just back of the display pipes in front of the swell boxes. In addition to this a curtain was placed just back of the display pipes so as to control the currents of air and the whole organ chamber was attached to an exhaust system so as to obtain a constant movement in a single direction. In each case the apparent trouble has been overcome and the results are very satisfactory.

Windowless Buildings Maybe

LITTLE specks of dust may not be visible to the human eye at times but they raise havoc with telephone service, according to experts of the local telephone company who have been eagerly following the results of special laboratory tests being con-

ORGAN LOFT, FIRST BAPTIST CHURCH, PASADENA
Carleton M. Winslow, Architect; Frederick Kennedy, Jr., Associated Architect

ducted by the American Telephone and Telegraph Company.

The company has obtained the co-operation of scientists with the American Society of Heating and Ventilating Engineers, the United States Bureau of Mines and other agencies which have been conducting experiments in telephone buildings in the larger cities to learn the amount of air and dust coming through the sills of closed windows, to relative effects of pumping in air and washing or filtering it, the amount of heat and air flow through various types of walls and other interesting problems.

Conclusions derived from these tests which were described in detail in this magazine (February, 1928) will be an important factor in deciding the future building program of the company in the construction of new buildings throughout the United States and may lead to windowless buildings as far as the exchanges are concerned, it was stated. The company has been confronted by the problem of halting the drift of dust, even through closed windows, and which accumulates among sensitive instruments, coils and miles of wire in the exchanges used to handle long distance calls. Dust, being a poor insulator, upsets the balance between resistance capacity and inductance which must be maintained for efficient results, it was explained.

In tests on four windows and with various types of weather strips, it was found that the weather strips reduced the amount of air coming through the sills in variations up to 50 per cent, while locking the windows reduced the amount of air coming in by 10 per cent. The window sills and frames are made of metal which is required by the fire laws. Air pumped into the rooms by ventilating fans was tested before and after washing and filtering and it was found that in both cases the dust content was smaller than that in the air blowing through the sills.

In other tests, the amount of air flowing through various types of walls was determined. It was found that a frame wall with laths and plaster on the inside, paper is effective in keeping out air and similarly aided in retaining heat within the building. Paint performed a similar function in retarding the flow of air and heat and this applied particularly to brick, which is porous. Heat went through a sheet metal wall by transmission but when some form of insulation, like cork, was used, the heat flow was reduced while air spaces in between separate walls cut down both the air and heat flow.

NEON LIGHTING

[Concluded from Page 57]

a high voltage (10,000 volts) the amperage is only 27 milliamps. Special transformers have been designed for use with this type of equipment.

Increasing uses of neon lighting, possibly even in other fields, will continue to be found. Of the progress made in the short time since its first commercial application here in the West there can only be said one thing: it has been almost phenomenal. To neon lighting can be credited the introduction of a new color to illumination, a color which is reflecting itself in the increased use of electricity in all types of sign and decorative lighting, so that our cities were never so brilliant as they are—tonight.

CHANGE OF POLICY

Editor THE ARCHITECT AND ENGINEER,
San Francisco:

Prior to January of this year you received, complimentary or as an exchange, *The Journal* of the American Institute of Architects.

Since January the magazine has changed management and it is now issued direct by the American Institute of Architects.

It has an unusual program. There will be no advertising in its pages and the magazine will be sold at cost. It will be produced at $5 a year and the subscription will be $5 a year ($6 a year in other countries). As the subscriptions increase the additional revenue will be put into the magazine. There will be no profits, dividends, or similar returns.

With much regret the complimentary and exchange lists have been suspended until a larger subscription list warrants otherwise.

Sincerely yours,
E. C. KEMPER,
Executive Secretary.

PORTFOLIO OF WATER COLOR SKETCHES

Rendering by Roland H. Crawford

MAIN ENTRANCE TO REFECTORY, POMONA COLLEGE, CALIFORNIA

WEBER & SPAULDING, ARCHITECTS

Rendering by Roland H. Crawford

REFECTORY COURT YARD, MEN'S DORMITORY, POMONA COLLEGE

WEBER & SPAULDING, ARCHITECTS

Rendering by Roland H. Crawford

TOWER FROM MAIN ENTRANCE MEN'S DORMITORY, POMONA COLLEGE

WEBER & SPAULDING, ARCHITECTS

Rendering by Roland H. Crawford

TOWER FROM MAIN ENTRANCE MEN'S DORMITORY, POMONA COLLEGE

WEBER & SPAULDING, ARCHITECTS

LIABILITY OF ARCHITECT FOR EXTRA WORK

By Leslie Childs

AS A GENERAL proposition of law, an architect is bound to possess and exercise the care and skill in the drawing of plans and specifications, as is usually possessed and exercised by other members of his profession. It follows, if he falls short in these respects, and injury results from his incompetency, or lack of care, he may incur liability therefor.

However, in the absence of a special contract, an architect does not warrant his plans are perfect, nor a satisfactory result from following them. And if the result is disappointing, through no fault of the architect, he may not be saddled with liability therefor. The application of this rule is illustrated in an interesting manner in the Oregon case of White vs. Pallay, 247 Pac. 316, which arose under the following facts:

In this case the plaintiff was employed as an architect to draw the plans and specifications for the erection of a building, and to superintend the construction work. Following the completion of the building, a dispute arose between the parties relative to the fee due the plaintiff which culminated in the instant action.

The plaintiff claimed a fee of $3545.55, less a credit of $1200, which he had been paid. The defendant countered, among other things, with a demand for damages, caused by the alleged failure of the plaintiff to exercise ordinary care in drawing the plans. In support of this the defendant introduced evidence to the effect that after the building was well under way it began to settle, and that extra work in the sum of $1700 was required to enlarge foundation.

On this state of facts, the defendant contended the extra work was required because of the failure of the plaintiff to take proper account of the character of the soil, when the foundation plans were executed. The case was tried by the court, without a jury, and resulted in findings of fact and conclusions of law in favor of the plaintiff for the full amount of his claim. The defendant appealed and the higher court, in reviewing the record, said:

"Without dispute, after construction of the building had proceeded to a considerable extent, it began to settle and it became necessary to take measures to arrest this condition. Accordingly, the walls were shored up by means of jackscrews and the like, the foundation was enlarged and its strength increased, all at a necessary expense of about $1700.

"The theory of the defendant is that he contracted for plans and specifications which, when carried out, would produce a certain agreed result. In substance, his position is that the plaintiff warranted that his plans and specifications would produce that result, and, because they failed and required amendment, and betterment of the foundation became necessary, the plaintiff must respond in damages. . . ."

The court in stating its conclusions, among other things, said:

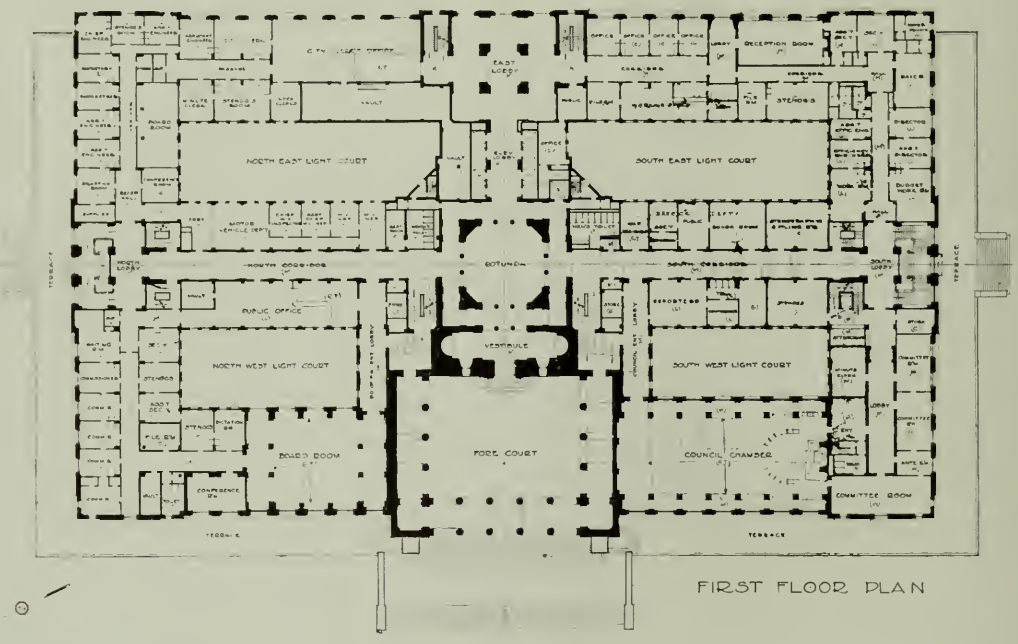
"There is nothing in the record indicating that the plaintiff gave any warranty as to the results of his plans and specifications. Warranties must be complied with strictly, and must be true as stated at all hazards. . . .

"In the instant case, the question is about whether the foundation of the building was sufficient, considering the nature of the ground upon which it was erected, and there is testimony from which the trier of the fact could determine that the plaintiff exercised reasonable care and diligence in the examination of the site and in the preparation of his plans and specifications. This being true in point of fact, as found beyond our power to gainsay, the plaintiff performed his full duty and is not liable in damages. . . ."

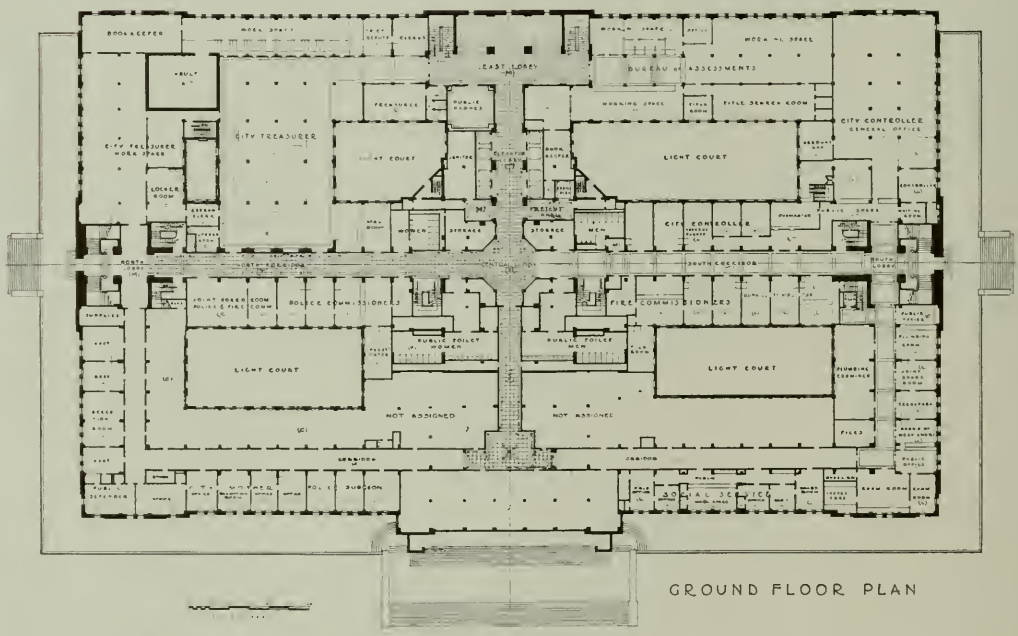
In conclusion, the court affirmed the judgment of the trial court in favor of the plaintiff for the amount claimed to be due. Holding, as outlined in the opinion, that the mere fact that the result of following the plans and specifications was not as defendant anticipated, and required extra work to strengthen the foundation, could not be used as a basis for damages against the plaintiff, when the evidence showed the latter had exercised due skill and care.

ENTRANCE PORTICO, LOS ANGELES CITY HALL, LOS ANGELES

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS



FIRST FLOOR PLAN



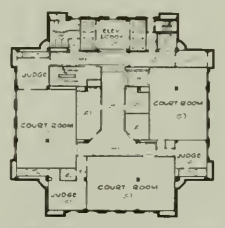
GROUND FLOOR PLAN

PLANS, LOS ANGELES CITY HALL, LOS ANGELES, CALIFORNIA

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS

DETAIL OF ENTRANCE ARCADE, LOS ANGELES CITY HALL

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS



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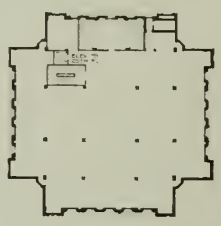
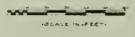
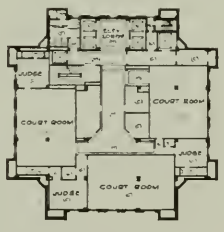


TWENTY-SECOND FLOOR PL

TWENTY-THIRD FLOOR PL

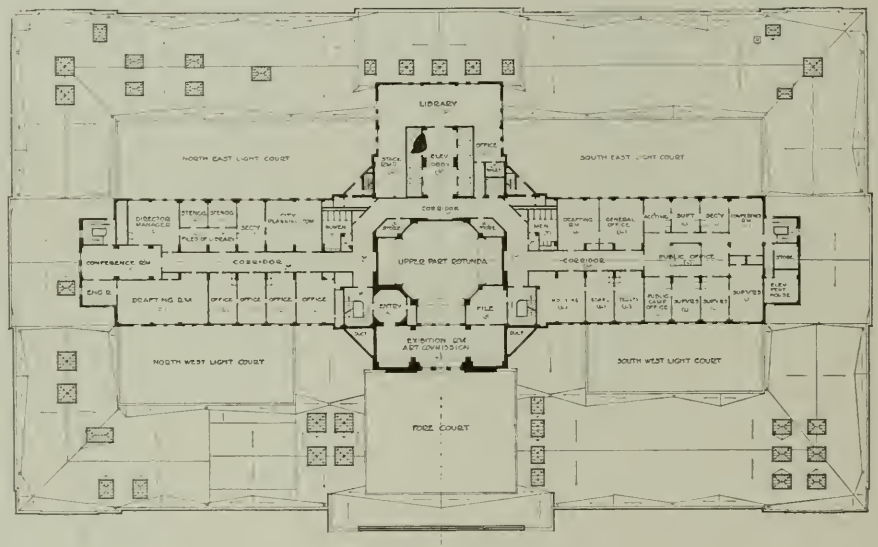




NINETEENTH & TWENTIETH FL PL

TWENTY FIRST FLOOR PL

TWENTY-FIFTH FLOOR PL



THIRD FLOOR PLAN

PLANS, LOS ANGELES CITY HALL, LOS ANGELES

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS

ARCADE OF FORECOURT, LOS ANGELES CITY HALL, LOS ANGELES

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS

ELEVATOR LOBBY, LOS ANGELES CITY HALL, LOS ANGELES

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ROTUNDA, LOS ANGELES CITY HALL, LOS ANGELES

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS

SOUTH LOBBY, LOS ANGELES CITY HALL, LOS ANGELES

JOHN C. AUSTIN, JOHN PARKINSON AND ALBERT C. MARTIN, ASSOCIATED ARCHITECTS

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THE MAYOR'S OFFICE, LOS ANGELES CITY HALL, LOS ANGELES

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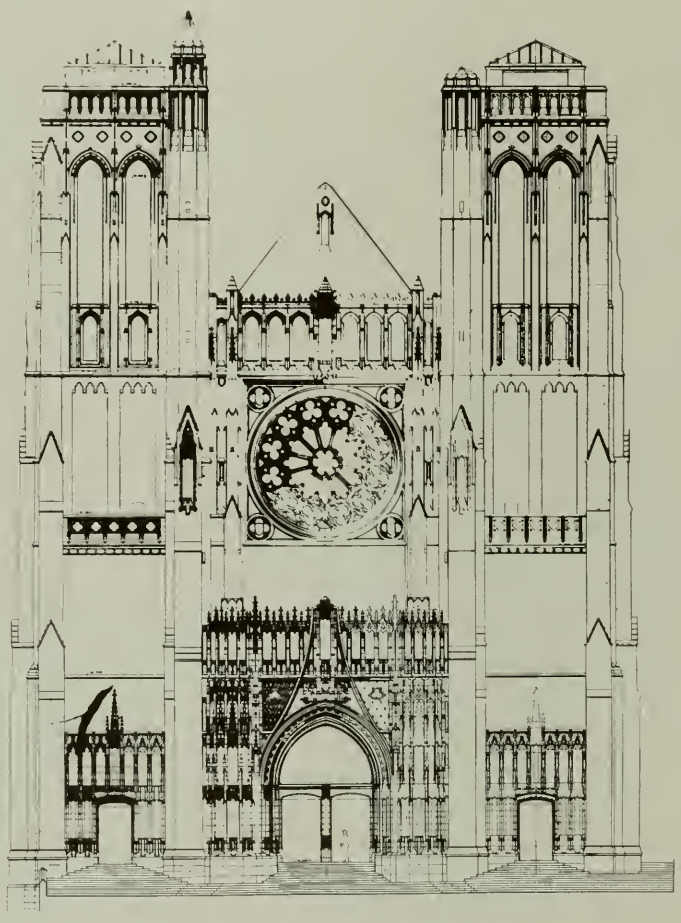
GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS



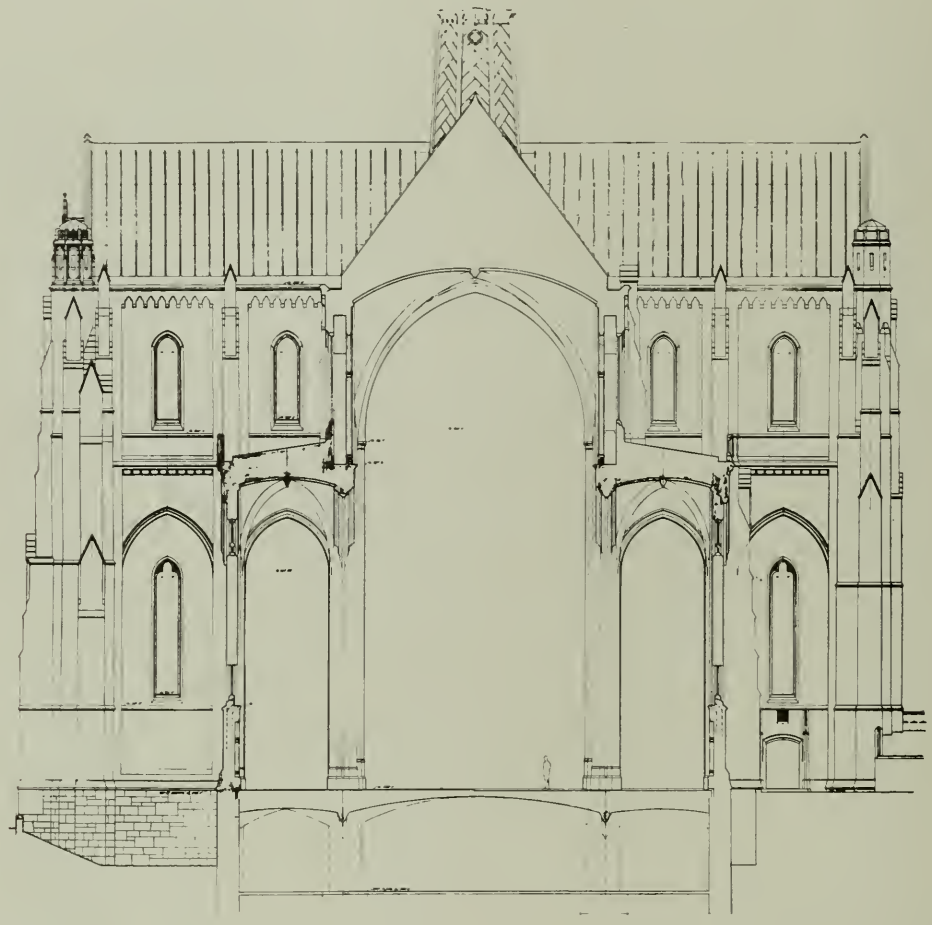
EAST ELEVATION, GRACE CATHEDRAL, SAN FRANCISCO

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS

Timbrel Tile Vaulting by R. Gustavino Co.

GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS

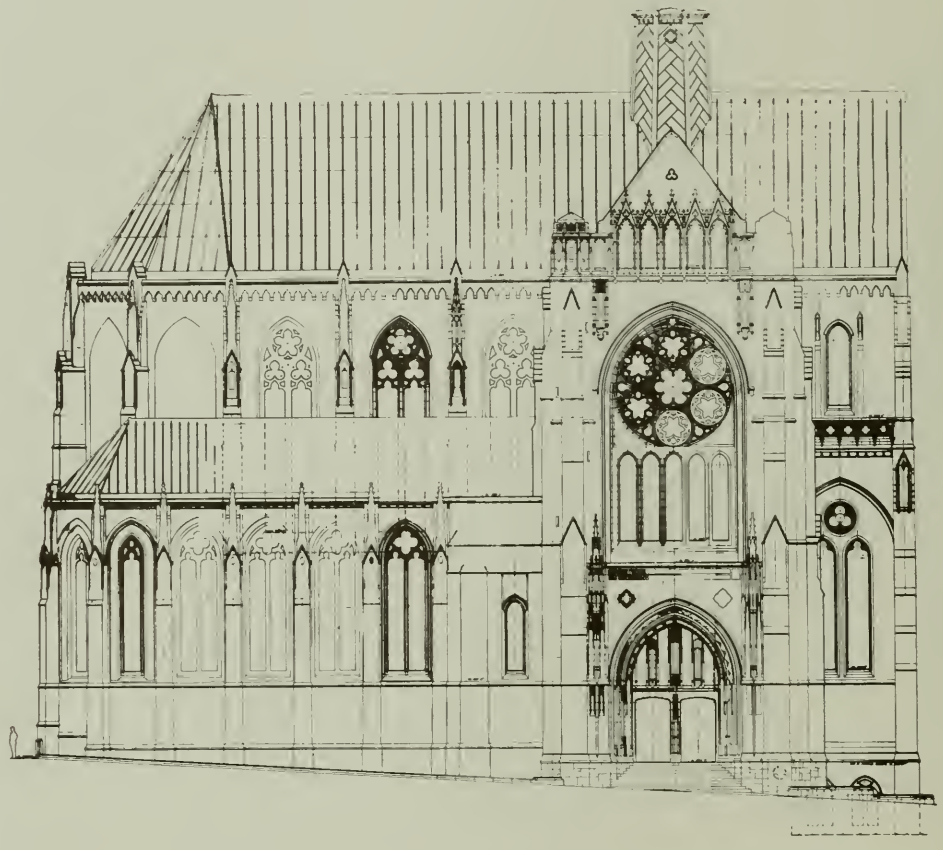


SECTION THROUGH NAVE, GRACE CATHEDRAL, SAN FRANCISCO

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS

CHAPEL OF GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS



SOUTH ELEVATION, GRACE CATHEDRAL, TRANSEPT AND CHAPEL, SAN FRANCISCO

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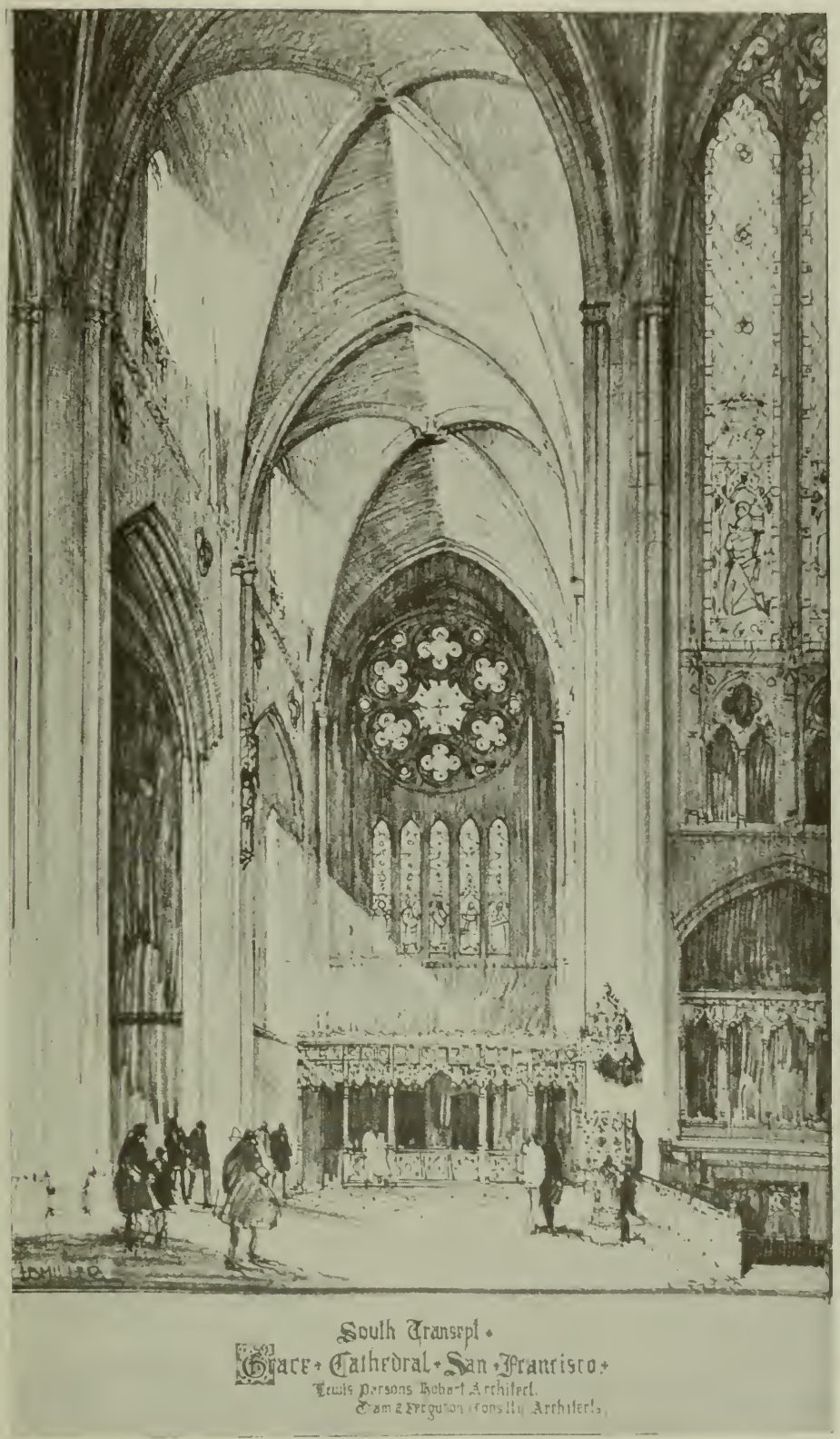

SOUTH TRANSEPT, GRACE CATHEDRAL, SAN FRANCISCO

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ELEVATION AND SECTION, GRACE CATHEDRAL, SAN FRANCISCO

LEWIS P. HOBART, ARCHITECT; CRAM & FERGUSON, CONSULTING ARCHITECTS

AISLE VIEW, GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA

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T. Ronneberg, Structural Engineer

TEMPLE METHODIST CHURCH AND WILLIAM TAYLOR HOTEL, SAN FRANCISCO

LEWIS P. HOBART, ARCHITECT

RED CROSS HOSPITAL, SHOWING NEW WING, SAN MATEO

LEWIS P. HOBART, ARCHITECT

Hollywood Exhibit Architectural Award *Clarke Photo*

COURTYARD, PUBLIC LIBRARY, PASADENA, CALIFORNIA

MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Hollywood Architectural League Award

HENRY E. HUNTINGTON LIBRARY, SAN MARINO, CALIFORNIA

MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

Four Phases of Design in LANDSCAPE ARCHITECTURE

By Emerson Knight ~ Landscape Architect

AMONG the many and varied kinds of work which the landscape architect is called upon to do, let us consider four important phases of landscape design. They will be discussed in sequence, from the smallest to the largest, in size and importance. They are the small garden for the city and suburban lot, the country estate, the outdoor theater and the park endowed by nature. The city park, the playground and the subdivision are not here under consideration, for while each of these may be developed to a very high degree of usefulness and beauty, yet all are bound by many limitations which tend to lead away from the ideal. In the first four phases mentioned we will gradually swing away from the confined and cramped places of of the city to pleasant regions of rolling hills and valleys, to the forests, the mountains and the sea; and away from the intimate contact with colorful, small-scaled gardens to those vast silent places where nature comfortingly enfolds us and awakens in us a reverent response to all of her moods.

The small garden is important because it ministers to daily human needs and satisfies hunger for an environment of living, growing, fragrant plant life. It deserves as great care in design as an object of jewelry or a beautiful rug, both of which resemble it; and should be as painstakingly planned as the home which it surrounds. We have long since passed the stage where we will permit a contractor to lay out a collection of rooms with the privilege of expressing his poverty of feeling as to harmonious arrangement, in the design of a house to be lived in and loved. We go instead to the architect, whose technical training and worth as an artist are recognized. If we would avoid a similar blind confusion in the garden, a patchwork of forms, textures and colors, without harmony, balance, rhythm, scale or repose—we must also seek the landscape architect, who has made years of sacrifice in mastering his art. If the scale and general design of the small garden are right, it can suggest bigness and simplicity of feeling and a generous impulse. What would home mean to all those who cherish their own abiding places, without the garden—a space for work, play, recreation and contemplation; where the body is free to grow, the mind to expand, the heart to warm and the soul to rise renewed? But the garden which can assure these reactions will bear the impress of a thoroughly good design.

The private estate in the country offers the designer a wealth of fascinating problems, the right solution of which will insure pleasure and satisfaction for the owner and all who visit his grounds. An efficient circulation system of walks, drives and parking spaces is necessary. These must seem to be in logical and natural situations and never too obtrusive. Among the interesting features included are lawns and hedges, shrubbery and tree masses, flower borders, vines, creepers, ground covers, and orchards—all growing things. In contrast there are walls and steps, terraces and balustrades, paved areas and garden retreats,

temples and pavilions, arbors and pergolas, pools for ornament and swimming, creeks and bridges, garden theaters and game courts. The latter series includes structural features almost exclusively and they, together with the walks and drives connecting them, form the anatomical structure of the design. All of these are enriched and softened by the plan materials which lend their grace, form, texture, color and scale to the ensemble. The greatest merit of the private estate is its spaciousness, which invites the creation of generous effects, through the use of tree and shrub masses in large units. Vistas of valleys, lakes, hills or mountains beyond the limits of the property, give scope for distant focal points expressing nobility or charm, which may be accented, emphasized and framed by the silhouettes of trees growing within the estate, or, by major axes, consisting of walks, canals, or grass and hedge lanes. In these greater gardens birds can be quite at home and other wild life abound. Through the happy disposition of all the related parts, expressing unity, a feeling of friendliness and hospitality can be created, thus making for quiet pleasure or revery. The estate is a phase of landscape design which has been so carefully studied for centuries, that we have matured many splendid and noble examples, notably in England, Italy, Spain, and America. The estate offers especially a place for tranquil rest, for healthful sport, for gardening as a joyous recreation and for a renewal of the mind and spirit.

GARDEN FOR E. J. HENDERSON
SAN FRANCISCO
Earle B. Bertz, Architect
Emerson Knight, Landscape Architect

The open-air theater is already important in California and potentially is a great factor in the outdoor life and healthful recreation of our people. The private form of garden theater serves social needs for the small drama, for music, and the dance. The larger form, designed for the public, offers a wide range of uses for the community. We now have quite a number of sites serving for pageants, Easter sunrise services, Thanksgiving services and plays. A considerable portion of these are of a rugged, informal type, on mountain or hill tops, in the desert, or by lake or forest. Among the most representative examples, are The Mountain Theater on Mt. Tamalpais, Mt. Rubidoux near Riverside, the Mt. Helix Nature Theater near San Diego and the Hollywood Bowl. These range in seating capacity from a few hundred up to about 50,000 for the Hollywood Bowl. The formal or architectural types are admirably used for the drama, dancing, opera, symphony, oratorio, pageants, memorial rites, public speeches and rallies. The great stadiums serve at times for a number of these kinds of entertainment. The most notable theaters of the Greek form are at Berkeley, on the Campus of the University of California, at Point Loma, near San Diego and at Pomona College. Great merit of design is evidenced among the best of these theaters, which are wonderfully well adapted to their sites, and comfortable, with good acoustics. On our warm summer nights such theaters promise the possibility of es-

thetic enjoyment of a high order, to be partaken of in pure, moving air, under the open sky, in an environment of gently swaying trees and imbued with their pungency and fragrance. This enjoyment can be attended with a considerable degree of bodily comfort, especially if the seats are right and the audience clothed warmly enough for average night air. All outdoor theaters should fit their topography and environment perfectly. There are problems of ingress and egress, of the stage and dressing rooms, of seating and lighting, of parking and plant environment. Last, but not least, the control of distant panoramas whenever the site commands them. Here, indeed, is a very rich field for the landscape architectural designer.

Fourthly we enter the wide realm of natural parks, which may be owned and administered by a county, the state, or the nation. Such parks may include hills and mountains, forests, coast lands, lake and swamp lands, and even desert areas. Those now owned by the United States government include, especially, areas distinguished by noble or extraordinary scenery and topography, unusual geological formations and magnificent forests. The parks thus far acquired by the State of California consist largely of redwood forests bordering creek or river courses and along the Redwood Highway, and, to a large extent have been preserved due to the splendid influence and constructive work of the Save-the-Redwoods League. It has been the writer's privilege to serve in the study of the manifold advantages of potential park areas, in defining their logical boundaries and their relation to stream courses, the ocean, forests and highways; he has surveyed and designed roads and trails for special purposes, chiefly the purpose of scenic enjoyment in primeval areas, without hurry. It is significant that such roads and trails should intimate sequence like the flow of a story, with its phrases, sentences and paragraphs leading the explorer along in the most natural and zest-giving manner. The grades should be comfortable and the most interesting or impressive features enroute need to be carefully woven into the design. Another work has involved the selection of sites for memorial monuments, determining also the character, size and orientation of the monuments, and finally, establishing the accompanying planting of native ferns, trees, and shrubs and ground covers. Among the few monuments well placed thus far in State arks, perhaps the best examples are those in the redwood groves dedicated to Franklin K. Lane, to Senator Charles N. Felton, and to Col. Henry Solon Graves. All are unobtrusively situated with simple planting and a noble background of sequoias. To assure such monuments fitness, it is desirable to use stone in its natural state and finish, unhewn by man and procure it from the immediate vicinity when possible. Another kind of construction sometimes needful is the stone fireplace for camping and picnicking. If well designed it will be bold, rugged, simple and effective and may

WOODLAND THEATRE
HILLSBOROUGH, CALIFORNIA
Willis Polk & Co., Architects
Emerson Knight, Landscape Architect
Lewis P. Hobart, Advisory and Bakewell & Brown, Architects

also serve for the safe burning of brush and rubbish, thus making for cleanliness and order. In the development of natural park areas, the greatest need is to preserve beauty in its natural state but at the same time render otherwise hidden beauty accessible by means of roads and trails primitive in feeling. It is one of the highest functions of the landscape architect to design and develop the necessary means of access to veiled beauty, so that it may be enjoyed without the thoughts of man's seemingly having taken part in uniting such retiring roads and trails with the wilder form of scenery. We are fortunate in now having in California a State Park Commission, only recently appointed, the members of which are men endowed with a high sense of the vital meaning of their work and the park needs of the State. They are men of great worth, eminently fitted for such a trust. Their plans include a careful survey of potential State parks and the gradual acquiring of new park areas together with adequate protection and efficient administration after the lands are deeded to the State. We may look forward with confidence to a future ample group of State parks.

NATIVE PLANTING AND GROUND COVER REINSTATED ABOUT THE MONUMENT TO FRANKLIN K. LANE, IN LANE GROVE HUMBOLDT COUNTY, CALIFORNIA
Emerson Knight, Landscape Architect

The various types of work mentioned in considering these four phases of design in landscape art may have helped the reader to grasp what a range of equipment the landscape profession must have in order to do justice to its clients. There must be faithfulness in little things, far seeing vision in the greater ones, with integrity, devotion and enthusiasm in all. There must be the feeling of friendliness toward the client, an interest in his dreams and hopes, and steadfast reverence for art and nature. It is good to have the social and cultural advantages of cities and of compact smaller communities, and, at the same time surround our homes and institutions with such gardens as may stir in our imaginations pictures of the larger, more rugged and more beautiful country lying beyond them. For those in more fortunate circumstances it is splendid to plan and develop country estates, where life may seem to flow with less haste and be crowned with gifts alike for the owner and his friends and kin. The landscape development here will be more closely related to the spacious country which surrounds the estate and great pictures may be unfolded through the composition of the generous scheme. The outdoor theater can be enjoyed both in the city and country, its success depending entirely upon its design, fitness for its purpose, its scale, and environment of plant materials. It is not possible to measure its value, for the body and mind, for influences of spiritual trend, and for the welfare of all who believe in brotherhood and the community spirit. But all of us aspire at some time of each year to go far into wild places, away from cities and all evidences of man's occupation—to those regions where we can be at one with the elements and build ourselves anew from the earth and sky, the wind, the sea and the forest, each in its primitive freedom and glory.

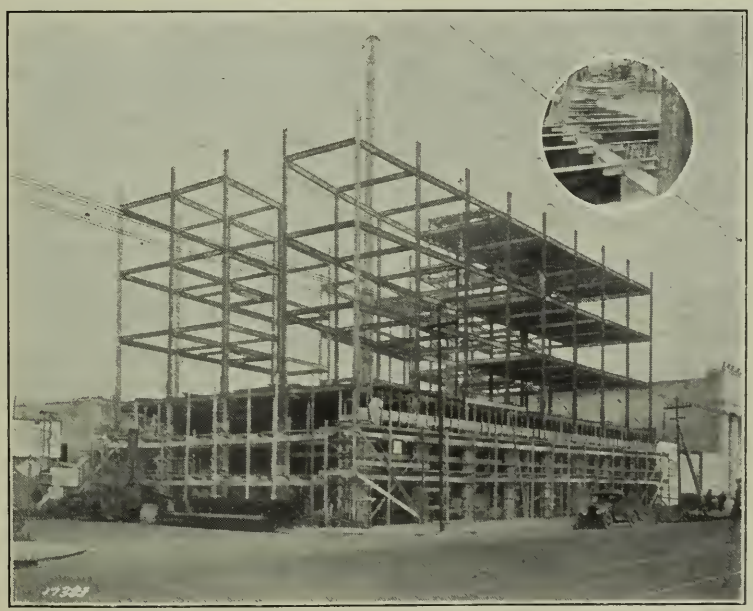
A NEW TYPE OF STEEL FRAME BUILDING

By Carl S Replogle ~ C.E.

A NEW method of steel construction in which the floors of buildings are carried on a series of solid hot-rolled steel supporting beams, is under way at the corner of Thirty-first Avenue and East Fourteenth Street, Oakland, California. This construction eliminates the serious consequences resulting from shrinkage of wood joists heretofore used in multiple story buildings.

Some recent changes in building construction have made it possible to erect more substantial buildings at lower cost to the owners than in the past. Advancement in this direction is due to the combination of materials that have evolutionized the industry. No doubt the most recent improvement to industry is the introduction of these light hot-rolled floor beams.

The manufacture of steel beam joists was also brought about, no doubt, to satisfy the builder and owner against fire and earthquake hazard and for these reasons there has been a tendency to use steel. The adaptability of steel and its many salient features over other building materials, have inspired the manufacturer of steel to create many new shapes and types of hot-rolled steel that can now serve practically every purpose from the popular-priced residences to the largest office building.



STEEL FRAME, BUILDING FOR J. W. HELM
OAKLAND, CALIFORNIA

With lumber and forest reserves getting less each year, steel is actually being used where it was not considered a year or so ago. Lumber is used in concrete form construction and while the amount of lumber used for this purpose is unquestionably large, there is the added waste after a concrete building is finished; that is, lumber that does not even remain in the building after it is finished, but is hauled away as waste.

With steel, the opposite is true. Steel sections are manufactured the exact lengths as required in the building, at the rolling mill, and there is no waste.

In the building at East Fourteenth Street and Thirty-first Avenue, the floors are of concrete, poured on a metal form. There is no dangerous work of removing wood forms from the flat floor slabs. This saves time and labor, and time and labor represent money.

The concrete slab is supported on the steel beam joists, 24-inch centers, that are fireproofed underneath with another metal form, concrete and gypsum. This saves time, labor, and also fire and earthquake insurance, because the insur-

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The ARCHITECT AND ENGINEER

SINCE 1905

An illustrated monthly magazine of Architecture, Engineering and Allied Arts and Crafts.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; Canada, $4.00; Foreign, $4.50; Single Copies 50 cents.

Publication Office:
1662 RUSS BUILDING, SAN FRANCISCO
Telephones Douglas 1828 - 1829

Vol. 93 MAY, 1928 No. 2

The Evil of Free Lay-Outs

ARCHITECTS who still accept lay-outs from contractors, manufacturers and supply houses instead of employing engineers for the information, will appreciate the following article published in a recent number of *Western Plumber*. It brings home our oft-repeated warning that the architectural profession cannot hope to obtain something for nothing and retain its professional dignity. When architects begin to accept favors from the trade they are laying the foundations of bad practice which sooner or later will bring their office into disrepute. If architects are not sufficiently familiar with plumbing, heating and electrical requirements to personally write their specifications, they should employ a mechanical engineer, rather than trust to the advice of a manufacturer or wholesale house.

Specifications or lay-outs furnished gratis invariably are so worded that an outside bidder has little chance of getting the job nor is there much hope of an outside material man selling his goods. The fellow who prepares the lay-out sees to that. He has to be paid for his time and brains some way, and that some way is to fix the specifications so his firm will be awarded the contract. The architect saves himself the engineer's commission but the client pays, since competition has been stifled. If, by chance, the manufacturer or contractor that furnished the lay-out slips up on the job and his competitor gets it, maybe through friendship, there is sure to follow hard feelings toward the architect as the following story from Portland demonstrates:

"O. E. Kraft of the Standard Plumbing and Heating Company, Portland, Oregon, is all through leaving a heating lay-out for the consideration of the architect. A lay-out is still made for each proposed job, but a recent incident showed Kraft the wisdom of keeping this draft for his own exclusive use.

"An architect asked him to prepare plans for a heating plant for a small building. This was done and at the architect's request he left the plans for the prospective customer to consider until he decided about the heating system.

"Several times Kraft called the architect and was always answered that no decision had been made, but that he would probably get the job. Then one day he happened to be in the neighborhood where the structure was to be built. It was in progress. He walked in. There were loose pipes and fittings and radiators about, ready to go in. There were men evidently working on the heating plant.

"Tacked to the wall was the plan from which they worked. It was his own, the very one he had left with the architect.

"This, he decided, was no place for a plan of his. He took it off the wall, folded it, put it in his pocket and departed. No one saw him. He said nothing.

"A few days later he had a phone call from the architect. Could Mr. Kraft prepare a new sketch of the proposed heating plant for the builder, who would surely decide—and favorably—in a few days? Mr. Kraft could—for $25.00.

"The architect howled with pain and spoke of the absurdity of anyone but an architect charging for plans. He argued. He pointed to the utter asininity of such an idea. He coaxed. Finally in despair he hung up.

"Four days later the architect called again and asked that Mr. Kraft bring the plan. Had he $25.00 ready? He had. Kraft delivered the plan, collected the money and in parting remarked generously, 'You can keep it. I don't expect to get the job. You see, that's the same copy your crew of cut-throats were working by.'"

Views and Events

AN ARCHITECTURAL work is not complete when the contractor has removed his rubbish, washed the windows, and left the premises "broom clean." The simplest and most impersonal scheme requires some sort of fittings and furnishings. Quite irrespective of the merits of the "architecture" as customarily understood, an ensemble may be made or marred according as the implications of this "architecture" are fulfilled or denied by these secondary "decorative" details. This is why results are likely to be at best no more than passable unless the building is completed by or under the direct supervision of its creator.

Obviously an architect cannot personally design all the multifarious objects that enter into a finished piece of work. He relies perforce upon numerous workers in allied fields—painters, sculptors, metal workers, makers of furniture, fabrics, etc. If in this part of the work he is limited to assembling materials from Grand Rapids, New York, or Europe, we may achieve sporadic *tours de force* which are impressive; but our art will none the less be sterile. Art which is the expression of a community's experience, art with the breath and blood of life, potent to procreate, can be had only when the architect is sustained by local crafts and industries.

* * * *

RECOGNIZING this truth, the San Francisco Society of Women Artists and the Women's City Club of San Francisco sponsored the first exhibition of local decorative and applied art during April.

If the show was really an index of the community's creative capacity in craftsmanship and industrial art, it must be admitted that the architect is in a poor way to find the understanding and support he requires.

There was good decorative painting and sculpture. Textiles and rugs had regrettably slight representation. Metal work evinced more attention to hammer marks than to design. Pottery, glass, etc., were scarce and undistinguished. Two omissions were particularly disappointing—the total absence of locally designed and made furniture; and the almost total absence of industrial art properly so-called. The latter category, which assumes preponderant importance under modern conditions, was represented solely by two exhibits of clay tiles.

Why was this? There may have been possible exhibitors whom invitations failed to reach, or who did not choose to run. Whatever the reason, one sensed little recognition of the real problem. Design, craftsmanship, architectural co-operation, are serious matters. From all these points of view there was too much trifling—often pretty enough, perhaps, but dilettante for all that. We need craftsmen to whom a folding screen is as important a matter as a riveted gusset is to a steel erector.

For these very reasons the show deserved attention. It is useful to be required to consider shortcomings. It is to be hoped that it proves a precedent for a recognized annual clearing-house. Those who labored hard and unselfishly for this first realization deserve the fullest gratitude for their efforts, and above all, better support in future years.

* * * *

CALIFORNIA cities are seeking effective expression for their political importance. With the completion of the Los Angeles City Hall we have the fourth important civic structure to be built in recent years. We refer particularly to seats of municipal government. Obviously the inclusion of libraries, auditoriums, etc., not to mention schools, would run the list out to impressive dimensions.

* * * *

IT WAS some fifteen years ago that Henry Hornbostle finished the Oakland City Hall. This scheme was an important innovation. By raising a tall tower out of a low mass covering the lot, it created a worthy civic monument without the construction of enormous empty volumes devoted solely to exterior show. Unfortunately it has never enjoyed appreciation commensurate with its genuine merits. To a community then only just emerging from puritanical provincialism, Mr. Hornbostle's baroque ex-

uberance seemed shocking and immoral. That attitude has curiously stuck. To this day certain regrettable, albeit superficial, excesses in handling prevent Oaklanders from realizing that they possess an essentially fine civic monument.

* * * *

A FEW years later Bakewell & Brown built the San Francisco City Hall. This building is the antithesis of its precursor across the bay. It is a perfect embodiment of the traditional point of view. It is an impressive example of monumental planning in the best sense of the word. In taste and study it leaves nothing to be desired. And accepting a dome without argument, there is probably not a more perfectly composed and realized one in the country. Altogether, it is a building for which San Franciscans show pride.

* * * *

A LAPSE of a few years and municipal buildings again come to the fore. At Pasadena, Bakewell & Brown are just completing the new City Hall. This building appears to be a free rendering of the conventional *partie*. It would be unprofitable to speak of it, however, until it receives more adequate publication in our June number.

* * * *

THE latest and perhaps the largest of the state's new city halls is the one just completed at Los Angeles, and illustrated in the pages of the present issue. It goes back to the essential *partie* of the Oakland City Hall—a tower of small area rising out of a low mass covering the lot. In this building, which considerably exceeds the municipal height limitation, the city has a commanding monument to symbolize its majesty as long as private commercial structures are kept down to the present level.

STEEL FRAME BUILDINGS

[Concluded from Page 103]

ance companies grant a much lower earthquake insurance rate on steel frame buildings than on any other type of building in the fire districts of our cities.

These steel floor beams are compact, due to an ingenious connection device to the main supporting beams, bringing them in the same level floor plane, thus effecting savings in the height of a building as every foot of height costs money.

Steel is an elastic material, also the strongest and most homogeneous material in commercial use. It will also stand more abuse, its weight in relation to its strength being also less than any other material.

Not only does the building on East Fourteenth Street have a higher value than other forms of construction, but the structure can be easily altered to accommodate change of tenant. The salvage value of steel beams is high and they could be easily moved, and even the store fronts could be changed to suit any type of store front a tenant might desire, because the weight of the building is carried on steel columns, which occupy a minimum of space, and allow a maximum of glass display fronts.

Another feature that has justified the consideration of the builder is that there is a substantial saving in the salvaging of all steel buildings; also if the occasion demands a dismantling or increasing the size of the building, a much lower cost is involved over practically all other types.

We are making big progress in the United States where space is a factor in our modern buildings, this being a direct contrast to the ancients who built the Pyramids almost solid, in order to support the weight, consequently how many offices or stores could be rented in a Pyramid?

The architect and engineer of the building illustrated is Thomas Keenan and the contractors, the California Builders and the Judson-Pacific Company. J. W. Helm is the owner.

SACRAMENTO EAGLES BUILDING

Plans have been completed by Coffman, Saulberg & Stafford, Plaza Building, Sacramento, for a three-story steel and brick lodge building at Fifteenth and K streets, Sacramento, for the Sacramento Lodge of Eagles at an estimated cost of $85,000. The same architects have completed plans for a new school building at Walnut Creek and one at Fair Oaks, California.

"SEE AMERICA FIRST"

THE already sizeable list of traveling scholarships in architecture has been materially added to during the last two months by the announcement of two more competitions open to draftsmen. Both provide for European travel and study.

This is all very desirable and we are glad to see these additional opportunities being offered, says Pencil Points, but it occurs to us, and without in the least disparaging the value of Old World study, that the time is ripe for the creation of a traveling scholarship, the holder of which will pursue his studies in America.

Good architecture in profusion and variety has been done and is being done today in our own country. It ranges from the early American structures of New England to the Spanish type buildings of southern California and Florida, from the skyscrapers of New York and other large cities to the country estates of our millionaires. Many localities have developed indigenous styles which, because they grew logically from local conditions and limitations, furnish excellent examples of the fundamentals of architecture. A student who eventually hopes to practice architecture in America can unquestionably learn much of value by paying close attention to what is going on architecturally in different sections of the country.

It is quite true that he can keep abreast of American work by studying the architectural magazines, but that, as an objection, is no more valid than to maintain that he could gain a full knowledge of the monuments of Europe from books and pictures.

Another objection which may occur to many who have experienced Europe is that the student would miss, in America, the cultural effect of the historic and romantic atmosphere with which the Continent surrounds him. It is possible, however, that he might, upon investigation, discover that America is not without its share of history and romance and atmosphere, even in the absence of light wines and beers. Incidentally, he would learn a deal about American materials of construction and American building methods, both of which he would later have to employ in his work.

REVISED MECHANICS' LIEN ACT

Announcement is made by the Department of Commerce that the Committee appointed some time ago by Secretary Herbert Hoover to study the Mechanics' Lien Laws of the various states for the purpose of determining whether the subject is susceptible of uniform legislation has completed the second tentative draft of a uniform act.

Mechanics' lien acts are in force in all states of the union. They are for the purpose of protecting the claims of contractors, subcontractors, materialmen, laborers, and others who contribute to an improvement by constituting the property improved a security for their claims while at the same time protecting the owner from payment of claims which, as to him, would be unjust. Complaints have been made that some existing laws are inequitable and that lack of uniformity causes unnecessary expense and inconvenience to those who do an interstate business and to laborers who move from state to state. At the request of various groups this advisory committee was appointed.

The committee is composed of representatives of the principal groups engaged in the construction industry. The National Conference of Commissioners on Uniform State Laws, which is interested in all questions of uniform state legislation and which is composed of officially appointed delegates from each state also has a committee studying this subject and working in close co-operation with the Department Committee.

The first tentative draft of a Uniform Mechanics' Lien Act was published in the fall of 1926 and distributed to individuals and organizations known to be interested in the subject, soliciting their suggestions and criticisms. A considerable response resulted from this solicitation and in the light of these suggestions which have been carefully analyzed by the committee, the second tentative draft has been prepared.

The new draft is also to be printed and distributed for criticism. The pamphlet will be ready within a week or two and will be available at ten cents per copy. Anyone desiring copies may obtain them by addressing Dan H. Wheeler, Secretary, Standard State Mechanics' Lien Act Committee, Department of Commerce, Washington, D. C.

TACOMA ARCHITECTURE

(From the *Pacific Builder and Engineer*)

Drawing boards of Tacoma architects have produced much that is good in architecture. This fact is sharply emphasized by an article by Earl N. Dugan in THE ARCHITECT AND ENGINEER, March issue, on Tacoma Architects' honor awards. The article is illustrated with the buildings included in Tacoma's honor award contest last fall—and the illustrations are a credit not only to the architecture of the Northwest, but to the profession as well.

WITH *the* ARCHITECTS

NEW SEASIDE HOTEL

Plans are being prepared by Benjamin G. McDougall, architect of San Francisco, for a seaside hotel costing approximately $200,000 at Rio del Mar, near Aptos, Santa Cruz County. The hotel will be Class "C" construction with brick exterior and terra cotta tile roof. There will be approximately fifty-two rooms besides a large dining hall, looking out on the ocean, a lounge, coffee shop, etc. The owners of the property are Messrs. Monroe, Lyon and Miller. They plan to start construction this summer.

ST. IGNATIUS HIGH SCHOOL

Plans are being completed by Edward Eames, architect of San Francisco, for a three-story reinforced concrete parochial high school and gymnasium to be built on Stanyan Street, San Francisco, for St. Ignatius College. Later on a new college group is to be constructed in connection with the high school group, all of the buildings centering on a quadrangle. The firm of Barrett & Hilp is to have charge of the construction work.

CHRISTIAN SCIENCE HOME

Sketches have been approved and working drawings started by Henry H. Gutterson, 526 Powell Street, San Francisco, for a group of buildings to be erected in the eighteen-acre tract bounded by Nineteenth Avenue and Sloat Boulevard, San Francisco, for the Christian Science Benevolent Association. More than $1,000,000 will be expended. The largest of the group will be a five-story reinforced concrete sanitarium.

COLONIAL COUNTRY HOUSE

A handsome country house is to be built at Woodside, San Mateo County, for Leonard Hammond, lumber manufacturer, from plans by Gardner Dailey, architect of San Francisco. The house will cost $60,000. George Wagner, Inc., are the builders.

HIGH SCHOOL GYMNASIUM

Plans are being completed by Dean & Dean, architects of Sacramento, for a $40,000 stucco gymnasium for the Clarksburg Union High School District.

DESIGNING PHOENIX OFFICE BUILDING

Plans are being prepared by Messrs. Miller and Pflueger, 580 Market Street, San Francisco, for a fifteen-story Class "A" office building for a corporation headed by George L. Johnson of Phoenix, Arizona. The building will be erected in a prominent city block in Phoenix and the improvements will also include a five-story Class "A" physicians' building and Class "A" theater, the entire program to involve an expenditure in excess of $3,000,000.

DEPARTMENT STORE BUILDING

Plans are being prepared in the office of John and Donald B. Parkinson, 420 Title Insurance Building, Los Angeles, for a building for the Bullock Department Store at Wilshire Boulevard and West Moreland Avenue, Los Angeles. This is an addition to the Class "A" wing of the main Bullock store, now under construction by the P. J. Walker Company, at Seventh and Hill streets, Los Angeles.

HOSPITAL AT ORANGE

The Sisters of St. Joseph are planning to duplicate in Orange County their St. Joseph Hospital in San Francisco, recently completed from plans by Bakewell & Brown. The Orange structure is being designed by Newton Ackermann of Eureka, the structural engineers being Ellison & Russell of San Francisco. The building is to cost $375,000.

OAKLAND ARCHITECT BUSY

New work in the office of Leonard H. Ford, 1435 Harrison Street, Oakland, includes a large apartment house for a client in Manila, a $30,000 apartment building at Thirty-sixth Street and Telegraph, Oakland, for J. Fitzgerald, and new banking quarters at Forty-sixth Street and Telegraph Avenue, Oakland, for the Italian-American Securities Company.

NEW OAKLAND BUILDING

I. Magnin & Company are planning the construction of a tall mercantile building on property recently purchased by them, 100 x 113 feet, at Twentieth and Broadway. This firm is also about to start construction on a substantial addition to its San Francisco building, from plans by Messrs. Bliss and Fairweather.

PERSONALS

Walter H. Ratcliff, Jr., architect of Berkeley, and Mrs. Ratcliff, recently enjoyed a month's trip to Mexico.

Fred C. Hermann, San Francisco consulting engineer, has been named by the Los Angeles City Council to a board of three engineers to make an inspection of all municipal water dams.

William H. Weeks, Hunter-Dulin Building, San Francisco, announces the removal of his San Jose office from 246 South First Street, to Rooms 819-820 Bank of Italy Building.

Edward G. Sheibley, who resigned as consulting engineer and superintendent of safety of the California Industrial Accident Commission, has opened an office in the Balboa Building, San Francisco, as consultant in accident prevention and industrial management.

George MacGruer of MacGruer & Co., and member of the San Francisco and Los Angeles Contracting Plasterers' Association, is enjoying a trip abroad. He will visit his old home in Scotland, following which he will tour the continent, returning home late in the summer.

Harbin Hunter announces the removal of his offices from 728 South Hill Street to Suite 633 Rives-Strong Building, Los Angeles.

A. E. Nostrom and M. L. Anderson have formed a partnership for the general practice of architecture and have established offices at 603 National City Bank Building, Los Angeles. The new firm will be known as Nostrom & Anderson, architects and engineers.

William Templeton Johnson of San Diego, architect for the United States government buildings now being built for the coming Exposition to be held at Seville, Spain, sailed April 29 on the Spanish liner Manuel Arnus. He will spend a month in Seville, supervising the work of construction.

Felix H. Spitzer, C. E., announces the removal of his office to the Humboldt Bank Building, San Francisco.

Irving F. Morrow, architect, will conduct a course of lectures on "The Understanding of Architecture" for the Extension Division of the University of California. This course is planned for persons interested in art, but without architectural training. It will be given in San Francisco beginning about the middle of September.

$2,000,000 IN NEW WORK

Douglas Dacre Stone, architect in the Builders' Exchange Building, Oakland, reports that he is exceptionally busy with new work aggregating more than $2,000,000. Two large buildings are being designed for San Francisco, one a twenty-story Class "A" office structure for the various advertising agencies, and the other a fifteen-story Class "A" apartment building for E. Tropp, to be erected at 2160 Pacific Avenue. The office building will be located on Bush Street, between Montgomery and Kearny. Mr. Stone has also recently completed plans for a $75,000 apartment building on Merritt Avenue, Oakland, for D. H. McCorkle.

HEADS STATE BOARD

William H. Wheeler, architect of San Diego, has been honored by election to the presidency of the State Board of Architecture.

Other officers are: Vice-president, Fred H. Meyer, San Francisco; secretary-treasurer, Albert J. Evers, San Francisco; assistant secretary-treasurer, A. M. Edelman, Los Angeles; members of the board, John J. Donovan, Oakland; James S. Dean, Sacramento; James H. Plachek, Berkeley; William J. Dodd, Los Angeles; Myron Hunt, Pasadena, and John F. Parkinson, Los Angeles.

MUNICIPAL ARCHITECTURAL BODY

The creation of a municipal architectural commission is advocated for San Diego by Oscar Knecht, building inspector, and Harold Angier, president of the city planning commission. Such a commission would serve to check the present alarming tendencies toward nondescript architecture, Mr. Knecht says.

"Give us such a commission," said Knecht, "and in thirty years San Diego will be the architectural gem of the Coast."

GROUP OF STORE BUILDINGS

The office of Earl Baldwin Bertz and Associates, Shreve Building, San Francisco, has recently completed plans for three or more one-story brick store buildings, involving a total estimated cost of $100,000. One of these buildings will be in Woodland, three in Tracy and one in Marysville.

COUNTRY HOUSE AT ATHERTON

Plans have been completed by Gottschalk & Rist, Phelan Building, San Francisco, for a $40,000 country house to be built in Atherton, San Mateo County, for Mrs. Leslie Moore.

ANOTHER OLD-WORLD TOUR

Further development of an architectural style distinctive of the West and particularly adaptable to concrete and cement plaster construction, is promised by the announcement of C. A. Low, vice-president and general manager of the Monolith Portland Cement Company, that Richard S. Requa, nationally-known architect, has just embarked upon another old-world research tour.

Mr. Requa will gather more photographic studies and architectural data for the compilation of his second book, a sequel to his "Architectural Details, Spain and the Mediterranean." This work received such widespread favor last year that two editions, published by the Monolith interests, were quickly exhausted.

Copies of the first book, made up of beautiful photographic art studies of old-world architecture especially adaptable to Western treatment, were distributed exclusively to accredited architects, technical schools and libraries.

Accompanying Mr. Requa are Mrs. Requa, Milton P. Sessions, landscape architect, Misses Etta and Lydia Schiweder, Mrs. Francis F. Law, all of San Diego, and Miss Florence E. Ware, an artist of Salt Lake City. They sailed from New York last week and will stop first at the island of Madeira. From there they will tour Northern Africa, stopping at Cassabianca, Rabat, Sale in Morocco, Algiers, Tunis and then visit the islands of Malta and Sicily in the Mediterranean. Next they will proceed to the Eastern Dalmatian coast, stopping at Cattaro, Ragusa, Spalato and Trau, then to Venice, Florence, Rome, Naples and Ravello. Southern France and Spain will be covered by automobile and then Northern France and England.

LECTURES ON ARCHITECTURE

An interesting course of lectures is being given by Dean A. C. Weatherhead at the Architects' Building, Los Angeles, on Saturday evenings. Large audiences have attended the series, the subjects discussed being as follows:

The Fundamentals of Architecture and its Significance in Southern California.

The Historic Background and Traditions of California Architecture.

The Principles of Architecture as Applied to Domestic Problems.

The Small House Problem in Southern California.

The Skyscraper Problem in America and its Influence Upon the Southwest.

Modern Trends in Architectural Design in Southern California.

TWO SCHOLARSHIPS

Coveted architectural scholarships founded by the Walker Cut Stone Company and the West Coast Lumber Bureau were awarded recently to two juniors in the School of Architecture at the University of Washington, Seattle.

The Walker scholarship, awarded to John Villevik, finances a course at Fontainebleau School of Fine Arts in Northern Italy.

To Jack Peterson was awarded the West Coast scholarship, which includes $1000, a three months' course at the Fontainebleau School of Fine Arts, and a supplementary sketching tour. Peterson will study wood construction in Switzerland and will prepare measured drawings of at least two outstanding chalets.

NOTED FIRM CHANGES NAME

The name of the well-known Chicago architectural firm, Holabird & Roche, has recently been changed to Holabird & Root. John W. Root, who is the son of the late John Root of Burnham & Root, has been a partner of Holabird & Roche since 1919, at which time also John A. Holabird, son of the late William Holabird, was taken into the firm. Holabird & Root have taken offices in the new 333 North Michigan Avenue Building, Chicago.

CATHEDRAL ARCHITECTURE

Development of cathedral architecture from the earliest days of Rome was traced by William C. Hays, San Francisco architect, before the Women's Century Club, at its meeting in April. Mr. Hayes declared the interior of Grace Cathedral as planned by Lewis P. Hobart, architect, is after the Spanish idea of cathedrals, while the exterior receives its inspiration from the French.

INVESTIGATING DAMS' SAFETY

John D. Galloway of San Francisco is one of five engineers invited by the Los Angeles City Council to make an impartial investigation of the safety of the Mulholland Dam, above Hollywood, and all other Los Angeles dams and reservoirs.

NEW FACTORY BUILDING

The California Co-operative Producers are planning the construction of two large factories, one in Sacramento and the other at the foot of Fourteenth Street, Oakland. The two plants will involve a total expenditure of more than $350,000.

WINNERS OF WOOD SLOGANS

Slogans produced by winners of the prizes totaling $15,000 for slogans for wood, recently awarded by the National Lumber Manufacturers' Association, are of interest to the building industry.

The winner of the $5000 first prize is an architectural engineer. He wrote "Certified by Centuries of Service," and received $1000 a word for it. Slogans about slogan writers might contain: "Study architecture and build a phrase worth a building," based on the experience of James E. Noble, Jr., Sanatorium, Mississippi, the winner.

"Wood—Use It; Nature Renews It," was the slogan composed by a professor of journalism, which won a $2000 prize for Mrs. Doris Farrington of Hunter College, New York City, and the same slogan, with the exception of the first word, was worth $1000 to Mrs. Maud Burt, Marshalltown, Iowa, which shows that housewives and journalists do not think so differently after all.

"Wood Answers the Material Question," occurred alike to an editor and to a lawyer, each of whom received $500 for his originality, and Lawrence J. Fuka, a pharmacy student of the University of Wisconsin, had a similar thought in "There's a Wood for Every Material Problem," for which he, too, received $500.

AMERICAN ARCHITECTURE LEADS

Percy W. Darbyshire, architect of London, says that "America leads the world in architecture."

Just completing a tour of the United States, he comments favorably on the skylines of the big cities:

"Americans have shown more originality in architecture than any other present-day people. The skyscraper is an American product, and it has evolved from an ordinary box-like building into a thing of beauty.

"The characteristic feature of architecture in this country is simplicity. But there is beauty in simplicity."

Darbyshire considers San Francisco one of the most beautiful cities in the world. To appreciate this beauty on a large scale, he says, one must view the skyline from the bay and survey the city from the summits of its several hills.

Mr. Darbyshire says that London is rebuilding along American lines.

BERKELEY ARCHITECT BUSY

New work in the office of B. Reed Hardman of Berkeley includes a $12,000 residence for George L. Bruns at Spence and Arch streets and extensive alterations to a two-story store and apartment building.

ARCHITECT SUES FOR FEE

The Decimo Club, Inc., has been sued for $24,000 architect fees by William F. Gunnison, who designed the plans for the proposed Decimo clubhouse at Eddy and Larkin streets, San Francisco and which, it was announced, would cost $2,000,000.

Coincident with the suit, Attorneys Nat Schmulowitz and George B. Harris, representing Gunnison, attached the property at Eddy and Larkin, said to be valued at $350,000, and also attached other property, including the national offices of the Decimo organization.

Gunnison in his complaint stated that he was a member of the Decimo Club, Inc., that in July of last year he was commissioned by H. B. Monjar, then national president of the club, to draw the clubhouse plans. He said that the regular fee would have been $24,000, but that because of his membership he had cut the fee to $15,000.

However, last fall an insurgent faction in the national organization, headed by L. M. Phillips, obtained control of the board of directors, ousted Monjar and other officials and then, on February 14, 1928, repudiated the contract with Gunnison, it is stated.

A TRIBUTE TO MR. WEEKS

Editor, THE ARCHITECT AND ENGINEER:

The recent death of Charles Peter Weeks is a loss not only to the profession of architects in San Francisco, but to many of the painters and sculptors of the bay region. Mr. Weeks was an architect who displayed an active interest in the use of decorative painting and sculpture.

The call for bids on the decoration of the State Library, issued from the State Architect's office, was intended by Mr. Weeks as an opportunity to all decorative painters in California. His plans and projects for the near future included further work of this nature. His efforts through the Commonwealth Club to organize an Art Commission for California was one of notable interest to all California artists.

The Club Beaux Arts as a group, both management and artist members, wishes to make this acknowledgment of the work done by Charles Peter Weeks in and for the art community of the bay region.

B. JUDD REYALL.

BERKELEY RESIDENCE

Plans are being completed by W. H. Ratcliff, Jr., for a $22,000 Spanish type house to be built on Avalon Street near Claremont Avenue, Berkeley, for C. H. McEntyre.

ARCHITECTS AND THE 1933 FAIR

(From *Monthly Bulletin*, Illinois Society of Architects)

We are much interested in reading that the selection of architects for the 1933 World's Fair to be held in Chicago has been made and we note three Chicagoans and five others have been selected. We wonder if the above means that all buildings will be designed by these eight men. If so, why? We have no fight with any of them and we admit each man is amply able to do his job in brilliant fashion. But what about all the other first-class men in the country and what about a vast amount of talent that at present lies hidden?

What about Carrere and Hastings, John Russell Pope, Bliss and Faville, McKim's office, Graham's office? What about Arthur Loomis Harmon, of Shelton Hotel fame, Swartout, Emery Roth and Schultze and Weaver? What about some of the Chicago men, Pond, Hammond, Dunning, Granger, Rebori? What about Saarinen?

We could go on at great length. Surely, with the wealth of talent in this country and with the number of buildings that will comprise Chicago's second World's Fair, it is possible to make use of more than eight men's ideas.

Also, why not give some of the unknowns a chance to show what they can do? As we remember, or rather as we have been told, Louis Sullivan was not very well known before he did the Transportation Building at the 1893 World's Fair. Suppose he had not been given an opportunity; suppose that was a closed corporation so far as architectural design was concerned—then the world would certainly have been the loser. There may not be any Louis Sullivans today, but from what we have seen of the younger men, we believe that there is plenty of talent which could and should be used.

* * *

The above causes us to stop and think of the many men lying hidden in architects' offices. A great number of these men have ability, some are designers, some are construction men of the highest type and any number have the ability to practice architecture as principals and make successes of it.

But the tragedy lies in the fact that without a clientele they are hopelessly buried, and are doomed to live out their days unknown and unsung. The public little knows that a large percentage of beautiful buildings attributed to leading architectural firms are really the designs of unknown members of the drafting room force.

Also, there are many small offices—that is, architects who haven't the fortune to serve a large clientele —which are able to do the finest kind of work if given the opportunity.

Why cannot some idea, such as competitions, be put into effect so that the coming World's Fair will give these unknowns the chance they deserve? Why limit the designing to those who have made or inherited reputations—why not arrange things so that reputations can be made?

WITH THE LANDSCAPE ARCHITECTS

Stephen Child, Fellow of the American Society of Landscape Architects, and president of the Pacific Coast Chapter of that society, with offices in San Francisco, and Ralph D. Cornell of the firm of Cook, Hall and Cornell, landscape architects of Los Angeles, have been appointed by the Board of Trustees of the American Society of Landscape Architects as its official representatives to co-operate with the officials of the State Park Conference which is to hold its annual meeting in San Francisco in June.

* * *

Professor John William Gregg, landscape architect of the University of California, reports the preparation of plans for the development of the new 20-acre high school site for the city of Pittsburg, California, as well as plans for the development of a 20-acre park-playground for the town of Susanville. Planting plans have also been prepared calling for the use of approximately 10,000 trees in variety to be planted on the new 400-acre campus of the University of California at Los Angeles.

* * *

Howard Gilkey, landscape architect, Howden Building, Oakland, reports the preparation of plans for a residential subdivision in Reno, Nevada, where landscape work in connection with the actual subdivision of the acreage and the lots has involved the planting of an avenue of Libocedrus decurrens a quarter of a mile long, the development of rustic rock bridges, open air fireplaces, and other landscape work in connection with park development as a feature in such a residence community. Mr. Gilkey's office is also developing a general plan for Mills College which would indicate it to be the first comprehensive plan which has ever been prepared, based upon actual surveys of existing trees and topography.

* * *

Mrs. Willa Cloys Carmack reports the development of an extensive enclosed perennial flower garden for Congressman Kent at Kentfield, the principal fea-

ture of which will be a long vista terminating in a group of giant pines as well as a tea house and canopied seats. She also reports the development of a private estate at Los Gatos for Colonel Charles Erskine Scott Wood and Sara Bard Field. This development consists of many acres on a fine wooded hill-site overlooking the valley. The predominating landscape features consist of wide cement walls, seat high, with a vine hung pergola in the Amalfi and Taormina motive framing the valley view. Terraced plantings around the house, together with other features, lend a distinct Mediterranean feeling to the whole composition.

* * *

Professor John William Gregg, secretary of the Pacific Coast Chapter of the American Society of Landscape Architects, reports that the last meeting of the Chapter was held in Pasadena, Friday, April 27th, at the Hotel Maryland, in conjunction with the annual meeting of the California Conference on City Planning. There was an exceptionally large attendance and much business of importance was transacted.

* * *

The Pacific Coast Chapter of the American Society of Landscape Architects reports the election to membership of L. D. Tilton, landscape architect in charge of the Los Angeles office of Harland Bartholomew and Associates.

* * *

The American Society of Landscape Architects, parent body, reports the election to membership of Richard D. Sias with Olmsted Brothers at Palos Verdes.

GRANTED CERTIFICATES

At a meeting of the State Board of Architecture, Northern District, April 24th, the following were granted certificates to practice architecture in California: James Glenn Day, 1839 Catalina Avenue, Berkeley, and Arthur D. Janssen, 8152 Fairfax Avenue, Oakland.

California State Board of Architecture, Southern District, at a meeting on April 24th granted an architect's certificate to Jupiter G. Vrydagh, 505 South Birch Street, Santa Ana.

TWELVE-STORY APARTMENTS

Plans are being prepared by Edward E. Young, 2002 California Street, for a twelve-story steel frame and concrete apartment building on the north line of Pacific Avenue, east of Webster Street, San Francisco, for Jessie D. Hannah at an estimated cost of $200,000.

BOOK REVIEWS

By Edgar N Kierulff

Winning Designs, Paris Prize (1904-1927), in Architecture, Society of Beaux Arts, architects. Pencil Points Press, New York, publishers. Price $5.00.

Thirty-five complete plates and drawings, as well as preliminary sketches in portfolio form, showing the work of those who won the coveted Paris prize, which enables the winner to enter L'ecole des Beaux Arts without examination and to remain in the school for a course of three years.

The explanation of each problem and its outstanding features is described in an accompanying leaf. American architects and students of architecture will find pleasure and interest in these designs and to old Beaux Arts graduates they should recall Paris days and the work of the ateliers.

American Architecture, *by Fiske Kimbal,* illustrated. Publishers, Bobbs Merrill Co., Indianapolis. Price $4.00.

I believe this to be one of the outstanding books of the day on American architecture. Some years of research and study have gone into its writing and the story of our architecture is told in a refreshing and charming way, stripped of technicality.

The drama of American civilization is vividly traced. The rise of concrete and steel from the romance of early Colonial, Dutch, French, Spanish and English, is drawn across the stage of American progress in architecture. The chapters alone are sufficient to reveal the treasure that lies within its covers. To quote a few, one finds such titles as: The Afterglow of the Middle Ages; The Heyday of the English Colonies; Spanish and French Outposts; The Greek Revival; The Present; and many others of equally entrancing sound.

The work is concluded with an epilogue, notes and index. The book is worthy of a place in any American library. (Orders will be received at the office of The Architect and Engineer, 1662 Russ Building, San Francisco, California.)

NOTES

There was opened on May 12th, the first of what is to become an annual exhibition of hand-bound books, by the California Guild of Book Binders, comprised in the main of amateurs, and it may be truthfully said that the work exhibited told a story of achievement in one of the finest of the five arts.

Some professional work was shown but as has already been stated, the majority of the books represented the work of amateurs of from six months' to several years' standing, and those who reviewed the exhibit must surely realize that good taste, discretion and a knowledge of what constitutes a beautiful book has been amply demonstrated in the work of the members of this guild.

Some of the work of the National Guild of Book Workers was sent out to be exhibited in conjunction and this contribution demonstrates the feeling of cordiality which exists between a very much older organization and a very young one.

San Franciscans, who know and appreciate good books and beautiful books, may feel that they have had a treat and they should give their loyal support to the guild in order that its future may be well secured. The work of making this exhibition worth while and of interest to the book-loving public was no small task and the committee on ways and means may feel greatly encouraged.

The book sellers of San Francisco and the heads of the various book departments of large stores, have been very generous in fostering the aims of the guild.

The Architect and Engineer offers the California Guild of Book Binders, every felicitation of good will and extends to them through its Book Department every help which it may render at any future period to further this splendid work.

PASSING OF GEORGE LAWTON

George Lawton, of the architectural firm of Lawton & Moldenhour, Seattle, passed away March 28th, at the Seattle General Hospital. For thirty-five years Mr. Lawton had been practicing architecture throughout the Northwest. The firm formerly was known as Saunders & Lawton, but for the last fourteen years Mr. Lawton and Mr. Moldenhour had been associated in practice.

Some of the earlier buildings designed by Mr. Lawton are the Northern Hospital at Sedro Woolley, the Monroe Reformatory, the Schwabacher Hardware Company structure in Seattle, the old Arcade Building, Seattle, and more recently the Republic, Liggett and Bigelow buildings in Seattle. At the time of his death Mr. Lawton was working on plans for a 39-story structure to be constructed at Second Avenue and Spring Street, Seattle. He was a member of the Washington State Chapter of the American Institute of Architects.

J. C. JOHNSON HONORED

J. C. Johnson, president of the S. T. Johnson Company, San Francisco and Oakland, has been elected president of the American Oil Burner Association, which held its fifth annual convention in Chicago, April 3rd, 4th and 5th. More than 1500 attended the meeting, including engineers, architects in electrical, plumbing and heating supplies, as well as officers and employees of the leading firms engaged in the manufacture of oil burners and accessories. The program was ably planned to cover not only the technical subjects of direct interest to the oil burner trade, but also the points at which the new oil burner industry touches a number of allied interests.

The convention demonstrated that the oil burner industry is progressing not only through mechanical improvements in its products, but also in impressing the value of these products upon the electrical industry, the great oil producers, plumbing and heating engineers, builders and architects.

NOT AN "ACT OF GOD"

Forty days rain is not "an act of God," Comptroller General McCarl has ruled in refusing to lift a penalty of $475 imposed upon the Cunningham Construction Company for failure to complete a government building at Langley Field, Virginia, in contract time.

The constructor has declared the excessive rain came under the "act of God" clause of his contract, but the comptroller held it to be a "common natural event" and part of the general hazard assumed by the builders.

In two recent cases the comptroller ruled that "acts of God" should not be permitted by constructors to delay completion of work by the government.—*Philadelphia Public Ledger.*

TODAY'S THE DAY

Yesterday is dead; forget it. Tomorrow has not come; don't worry. Today is here, use it. Yesterday we all made mistakes, we did not do many things we should have done. Tomorrow we do not know what will happen, what we will have to do or whether we will ever see it, so just don't think about it, but today, there's where our opportunity comes in. We have a whole day to make good. Work and act as if it were the only day you had and we guarantee that everything will be done to the best of your ability and on reviewing the day's work you will be pleased with your efforts. Do your best today, the future usually takes care of itself.—*Exchange.*

The MONTH'S MAGAZINES
Edited by Irving K. Morrow - Architect

This Department is edited primarily, not as a review and criticism of other magazines, but to inform readers of The Architect and Engineer of the contents of those which they may not regularly see. The tables of contents as given are therefore not necessarily complete. Matter deemed negligible has been omitted. Items preceded by an asterisk (*) are to some degree conspicuous for interest or merit. Matter preceded by the sign (†) has appeared in The Architect and Engineer. The editors' comments are in small type, indented.

THE AMERICAN ARCHITECT
March 20, 1928

TEXT

Some Italian Town Gates. *By Samuel Chamberlain* (with sketches by the author).

Open Timber Roof Construction in Small Churches. *By John A. Wetzel.*

PLATES

Memorial Church of the Good Shepherd, Germantown, Pa. *Carl A. Ziegler, Architect* (10 photographs, plan, detail and article).

Chapel of the Holy Spirit, Cincinnati, Ohio. *Crowe & Schulte, Architects* (4 photographs and plan).

St. Dominic's Church, San Francisco, Calif. *Beezer Brothers, Architects* (5 photographs, plan, detail and article).

Cathedral of St. John the Divine, New York. *Cram & Ferguson, Architects* (6 photographs).

Interior Details in St. Stephen's Church, Philadelphia, Pa. *Hoffman-Henon Co., Architects* (13 drawings).

Euclid Avenue Baptist Church, Cleveland, Ohio. *Walker & Weeks, Architects* (9 photographs, plans and details).

Modern Band Courses (4 plates).

THE AMERICAN ARCHITECT
April 5, 1928

TEXT

The Architect and the More Pretentious House. *By Carl A. Ziegler.*

A Matter of Scale.

Design of Concrete Columns With Spiral Hooping. *By W. C. Eells.*

Welded Pipe Used in Cathedral of St. John the Divine. *By A. F. Keogh.*

PLATES

William L. Harkness Hall, Yale University, New Haven, Conn. *Delano & Aldrich, Architects* (8 plates and plan).

*St. George Playhouse, Brooklyn, N. Y. *Schlanger & Ehrenrich, Architects* (5 photographs, plans, details and article).

House, Mr. Carl Weeks, Des Moines, Iowa. *William Whitney Rasmussen, Architect* (12 photographs, plans and article).

Number One Fifth Avenue, New York. *Helmle, Corbett & Harrison, Sugarman & Berger, Architects* (3 photographs, plans and elevation).

THE ARCHITECT
April, 1928

TEXT

Chicago's Second World's Fair. *By Alfred Granger.*

The Country Builder. *By George S. Chappell.*

Honorable Andrew Hamilton, Barrister, Gentleman, Architect. *By Rexford Newcomb.*

PLATES

Equitable Trust Company, New York. *Trowbridge & Livingston, Architects* (7 plates).

*Elks Lodge, B. P. O. E. 99, Los Angeles, Calif. *Curlett & Beelman, Architects* (6 plates and plans).

†*Santa Barbara Biltmore Hotel, Santa Barbara, Calif. *Reginald D. Johnson, Architect* (6 plates and plans).

THE ARCHITECTURAL FORUM
April, 1928

TEXT

On the Philosophy of Modern Art. *By Alan Devereux.*

An Architect in Morocco, Part I. *By Eugene F. Kennedy, Jr.* (with 6 pencil drawings).

A Plea for Constructive Modernism. *By Dwight James Baum.*

> The current of what, unfortunately, we have to call "modernism" is beginning to run so strong that it is no longer possible to deal with it by the facile expedient of ridicule. At this stage the timid hasten to explain that they are really for a *rational* modernism, *but*—they hope it won't do anything unprecedented. Mr. Baum hopes we are on the road to "a distinctive American architecture," but "that our approach will be gentlemanly." Well, if that is all it is to amount to, we might as well stick by the "best examples." Real creation involves passion, which is not primarily concerned with caution and decorum.

Public Buildings and the Architect. *By Sullivan W. Jones.*

*Thin Slab Concrete Floors Over Steel Joists. *By C. Stanley Taylor.*

Heating and Ventilating for the Architect. *By Perry West.*

Ramp Problems in Garages. *By K. F. Jackson.*

Questions the Architect Must Answer About Oil Burning. *By P. E. Fansler.*

The Architect and Realty Development—An Interview With Robert Tappan, Architect. *By Kenneth Kingsley Stowell.*

Estimating Construction Costs. *By Clayton W. Mayers.*

Publicity and Its Value to the Architect. *By C. Stanley Taylor.*

Personality and Prospective Clients. *By William A. Edwards.*

Fee Plus Cost System for Architects. *By William Stanley Parker.*

PLATES

The New York Academy of Medicine. *York & Sawyer, Architects* (14 photographs, plans and article).

Houses in the Rue Mallet-Stevens, Paris. *Mallet-Stevens, Architect* (5 photographs and plans).

As recently as a year or so ago our magazines ventured the publication of "modern" work only as humor or with apology. Now it is furnished unabashed, as something due us. Is our morale breaking?

Vinoy Park Hotel, St. Petersburg, Fla. *Henry L. Taylor, Architect* (8 plates and plans).

House, Mr. James L. Goodwin, Hartford, Conn. *Philip L. Goodwin, Architect* (12 photographs, plans and article).

Astor Concourse Apartments, New York. *Aymar Embury II, Architect* (4 photographs and plans).

House, Mr. Frank Harwood, Bronxville, N. Y. *Lewis Bowman, Architect* (5 photographs, plans and article).

House, Mr. W. H. Dewar, Jenkingtown, Pa. *Henry L. Reinhold, Jr., Architect* (2 photographs, plans and article).

Hotel Gouffier de Thoix, Paris (6 measured drawings, photograph and article).

THE ARCHITECTURAL RECORD

April, 1928

TEXT

Economics of the Skyscraper. *By E'y J. Kahn.*

*Modern Architecture. (I) The Traditionalists and the New Tradition. *By Henry-Russell Hitchcock, Jr.* (with 7 photographs of modern European buildings).

*In the Cause of Architecture. (III) The Meaning of Materials—Stone. *By Frank Lloyd Wright* (with 4 photographs of Mr. Wright's buildings).

Richelieu—A Town of Old France. *By J. Donnell Tilghman.*

The Effect of Machinery on Architecture. *By J. Donnell Tilghman.*

PLATES

*The Park Avenue Building, New York. *Buchman & Kahn, Architects* (11 plates, photographs, plans, drawings, color study, details and article).

Village Hall, Winnetka, Ill. *Edwin H. Clark, Architect* (3 plates).

*Refrigerator Showroom for General Electric Company, New York. *Raymond Hood, Goodley & Fouilhaux, Architects* (2 plates, plan and detail).

Allied Arts and Craftsmanship (portfolio of 11 photographs).

Playland, Rye, N. Y. *Walker & Gillette, Architects* (drawings, plan and article).

Early American Architecture (4 photographs and 4 measured drawings).

A Skyscraper Bridge for Chicago. *D. H. Burnham & Co., Architects.*

A grandiose conception, in which great skyscrapers form the piers for arch spans constituting a bridge over their roofs. "The scheme presented here," reads the article, "was conceived by Charles L. Morgan." Well, maybe. But all the same, three or four years ago Louis Christian Mullgardt published a scheme for a San Francisco Bay bridge, in which the piers consisted of great skyscrapers. Perhaps Mr. Morgan never heard of it. But Mr. Mullgardt's conception was really more logical and impressive than the present one, because the spans joining the skyscraper-piers, instead of masonry arches, were steel.

THE NEW REPUBLIC

April 25, 1928

*Towards a Rational Modernism. *By Lewis Mumford.*

ARCHITECTURE

April, 1928

TEXT

*American Architecture of Today. *By Lewis Mumford.* Copyright for Credit.

How the architect may avoid the deletion of the credit line when drawings are published.

Electricity and the Chicago Architects. *By Carl E. Heimbrodt.*

PLATES

*Competition for Court House, Rockford County, New York (elevations and plans of four competitors, including winner).

*Tomb of Bertram Grosvenor Goodhue. *Lee Lawrie, Sculptor* (3 photographs of model).

House, Mr. Franklin Murphy, Newark, N. J. *Guilbert & Betelle, Architects* (13 photographs and plans).

First Congregational Church, Houston, Texas. *J. W. Northrop, Jr., Architect* (5 photographs and plans).

Bay Windows (portfolio of 38 photographs).

THE ARTS

March, 1928

The Modern Note in Decorative Art. Part I. *By C. Adolph Glassgold.*

THE ARTS

April, 1928

The Modern Note in Decorative Art. Part II. *By C. Adolph Glassgold.*

CREATIVE ART

April, 1928

*Concrete Architecture and House Building. *By Albert Dresdner.*

LANDSCAPE ARCHITECTURE

April, 1928

Is There an Overproduction of Landscape Architects? *By Clarence Fowler.*

The Influence of Topography on the Layout of Land Subdivisions. *By Henry V. Hubbard.*

Some California Gardens Designed by John William Gregg.

Good Turf for Landscape Use. *By Earl M. Barrows.*

Lawn Bowls. *By Charles G. Blake.*

More on Planting Design. *By Stephen F. Hamblin and E. S. Draper.*

Notes on Pruning and Transplanting in Florida. *By Albert D. Taylor and Herbert L. Flint.*

PENCIL POINTS

April, 1928

French Comrades in America (III). Camille Etienne Grapin. *By Luther Lashmit.*

Stone and the Draftsman (II). *By Marion Davidson.*

The Greek Spiral. *By Richard S. Buck, Jr.*

Emery Stanford Hall as a Specification Writer. *By Wilfred H. Beach.*

Drawings in Various Media (including 2 in color).

SOCIETY and CLUB MEETINGS

NORTHERN CALIFORNIA CHAPTER, A.I.A.

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on Tuesday evening, April 24, at 6:30 o'clock.

The minutes of the previous meeting were approved as published.

The secretary announced new members as follows: Institute members, Roland I. Stringham and Eldridge T. Spencer; Associate, Mark T. Jorgensen. Smith O'Brien's resignation was accepted with regret.

Mr. Norberg reported for the Committee on Drafting Room and Office Standards. It was moved and carried that the symbol sheets be presented by our delegates at the sixty-first convention for adoption.

The secretary reported that the Committee on State Association of California Architects is hoping for cooperation from the Southern California Chapter and will not proceed further until this is arranged.

Dr. Ali-Kuli Khan, formerly chief diplomatic representative of Persia to the United States, member of Persian peace delegation to Paris, minister plenipotentiary to Poland, emissary to Constantinople, commissioner general for Persia at the P. P. I. E., and a distinguished authority on Asiatic art, spoke most interestingly of the responsibility of architects and on the fine arts of Persia, sketching its characteristics and origins.

The Chapter was then surprised by a radio concert over KFRC through the courtesy of Don Lee.

The histrionic talent of the Chapter was displayed in a short but effective pantomime entitled "Companionate Marriage," or "It's a Strong Jane That Has No Yearning." Mr. Allen acted as announcer, W. C. Perry, the villain, D. Signer; Mark Jorgensen (the heroine), Annie Job; Clarence Ward, the father, Owner O. Job; W. B. Farlow, B. J. Talker; Mr. Beuttler, Archie Tect; Harris Osborn, the policeman.

There was an exhibit of Persian art by Dr. Ali-Kuli Khan, also an interesting exhibit of small models of homes and buildings by Miss J. C. Mesick.

After several songs by Austin Sperry, the "Spring Jinks" adjourned.

The May meeting of the Northern California Chapter, American Institute of Architects, will be held on May 29, at 6:30 p. m. at the Mark Hopkins Hotel. Dinner will be served. Details of the program and special activities are in the hands of the entertainment committee.

SOUTHERN CALIFORNIA CHAPTER

Captain Dudley S. Corlett spoke on Mayan architecture at the April meeting of Southern California Chapter of the American Institute of Architects at the Hollywood Athletic Club, Los Angeles.

Captain Corlett, who resided twenty years in Egypt and India and who has made several trips to Guatemala to study the ruins of the Mayan temples, spoke on the relation of Mayan architecture to Egyptian and Indian architecture. His talk was illustrated by picture slides of the ruins of both the Mayan and Egyptian temples. He stated it was his belief, founded upon study and observation, that the Mayan temples of Guatemala were as old, if not of a greater age, than those of the ancient Egyptians, and that when archæologists have definitely translated the dates from heiroglyphics on the temple ruins, that it would be found that they were erected in 5000 B. C., instead of 500 B. C., as estimated at the present time, and would therefore be the beginning of western civilization.

A part of the program, which was arranged by Stiles O. Clements of Morgan, Walls & Clements, was a series of card tricks cleverly demonstrated by F. B. Nightingale of the Pacific States Electric Company. President Pierpont Davis presided.

LOS ANGELES ARCHITECTURAL CLUB

The new plans of the Los Angeles Architectural Club include the formation of an employment bureau and a small house plan service. To make this program effective the club has established its headquarters at 510 Architects' Building. This office, with Miss Virginia Smith in charge as executive secretary, is for the convenience and aid of the architects.

The employment bureau will help to place all unemployed draftsmen who will register with the club. And it is hoped that the architects will make use of this service for which there is no charge to them.

Theodore A. Koetzli is affiliated with the club in the small house plan service. This activity will consist of selling stock plans designed by capable architects at a very nominal price. By carrying on a publicity campaign we hope to make the public appreciate the need of employing architects on small homes.

The April meeting of the club was held on the 17th at the California Art Club, Olive Hill. The Architectural Club was welcomed by E. Roscoe Schrader,

president of the Art Club, who explained the aims of his organization.

The principal speaker of the evening was Bruce Findlay, assistant superintendent of Los Angeles city schools. He discussed his recent trip to historical places in Washington, D. C., and Boston, and stressed the modern school's purpose of building better American citizens.

J. Earle Johnson, who has just returned from six years spent in the West Indies in architectural work and study, made a valuable talk on the historical buildings there.

Future meetings promise to be of great interest. Clark W. Baker, Sr., of San Francisco, is making a special trip south to speak at the May meeting. His subject will be "Illumination in Relation to Architecture."

At the June meeting J. Earle Johnson will speak in more detail on "Architecture in the West Indies," discussing the beautiful interiors of the ancient cathedrals there.

The traveling exhibition of student drawings, displayed in the exhibit room of the Architects' Building, was keenly appreciated by the architects and general public who saw them.

Fifty designs selected from entries in the small house competition held by *House Beautiful,* will be on display in the exhibit room of the Architects' Building for three weeks during June and July.

SAN FRANCISCO ARCHITECTURAL CLUB

Business meeting: April 4, 1928, at 8:00 p. m. President Lawrence Keyser presiding. Secretary's report read and approved. Treasurer's report read and approved. Class committee report showed a slight increase in membership and that an intense interest is being shown in the work accomplished. The atelier has received the prize winning drawings of the past year from the Beaux Arts Institute of Design and has held an exhibition which was open to the public.

The wisecrack box was overworked at this meeting and the innovation bids fair to become popular. While it was at first thought it would have a dampening effect on the spirits of the wisecrackers, it soon developed into a source of entertainment and revenue. The situation resulting from a desire to suppress wisecracks developed into tax collecting system for producing speeches and those who sprung the old gag that they were unprepared were made to pay their "pound of flesh."

C. J. Sly, head of the engineering class, and Al. Williams of the architectural detail class, were both heavy contributors for their lack of lengthy speeches.

The business of the evening was shortened in order to permit of a brief talk by Mr. Slack of San Quentin prison, who heads the furniture department of the rehabilitation division of industrial arts. Mr. Slack described what is being accomplished in the prison in the way of returning young men to the world with a trade, thereby enabling them to earn an honest living. He claimed that crime in young men was partly due to the lack of definite means of earning their bread and butter, basing his assumption on the fact that very few men so trained are returned to the prison.

In order to build up a solid financial structure in the club, President Lawrence Keyser has issued the following edict to the members: Pay your dues promptly and unless a reasonable excuse is made to the directorate, members who are behind for three months will be suspended and barred from club privileges.

Ed De Martini is to be complimented on his menu for the midnight supper. It was quite an agreeable change. An Italian dish will be served at the next meeting. Ed plans to have a different foreign menu at each meeting. If he gets nonplussed, Alaskan strawberries are always in season.

MAY MEETING

Monthly business meeting held May 2, 1928. Meeting called to order by President Lawrence Keyser. The treasurer's report showed a healthy financial condition and quite an increased bank deposit since the dictum was sent out that members in arrears would be suspended. The secretary's report showed an increase of six new members since the last report. The class committee report showed renewed activity in the atelier and the order class. The atelier committee reported that Bertel Lund has been awarded a class "A" rating by the Beaux Arts Institute of Design. Bert has won his honors by hard work and deserves his promotion. The entertainment committee reported in regard to the club picnic to be held Sunday, May 6, at Marshall Park, Saratoga. The chairman of the committee displayed a beautiful cup presented by the Dickey Master Tile Company, to be awarded to the winner of the Architect versus Engineer baseball game at the picnic. If the engineers don't snap a rivet or break a beam under the strain, the architects will not have a show at the cup. A retaining wall will be designed by the engineering class to hold the cup for posterity.

The business of the evening was terminated in order to allow Ira to initiate the new members. I think that all concerned were properly shocked by the procedure but managed to live through it. Not having the regulation dress for the ceremony, the four spirits were dressed a la burlesque with smocks torn and otherwise.

The house committee at last called out its menu which always seems to be the most welcome part of the evening. Ed DeMartini knows when and how to serve a real lunch.

One thing observed throughout the meeting was the absence of wisecracks. Can it be that the pay-as-you-talk system is putting a damper on the fellows? I never thought we had so many Scotchmen in the club. One member when told that all long distance calls must be paid for passed the honor to another, who blushingly said he did not mind the nickle as much as the attention he received.

Harry Langley has agreed to take care of all children at the picnic, so the anxious parents can play a bit themselves. I hope Harry brings a few of his own. Eddie Counter is counting on crashing the gate. Prizes will be awarded for the largest and smallest families. Coffee, etc., will be furnished by the club.

We hope to have the atelier reroofed, painted and decorated by the next meeting.—Nordin.

PASADENA ARCHITECTURAL CLUB

Forty-five members and friends of the Pasadena Architectural Club were guests of DuBose & French of Hollywood at a luncheon and visitation in that city recently. They first visited the architects' exhibit at the Artland Club, where they enjoyed a splendid luncheon amid very beautiful surroundings.

Next they visited the studio of DuBose & French and from there made a tour of inspection of the First National Studios. They were shown the drafting room and studios where the sets are in the formative stage. They were next shown the miniatures and models and on throughout, step by step, to the finished product.

This was one of a number of similar trips contemplated for the next few months, according to the president, William J. Stone. The Pasadena Architectural Club has prominent speakers at nearly every weekly luncheon. The members meet in the American Legion Building every Thursday noon.

On April 27th the members enjoyed a trip to San Diego, San Clemente and La Jolla. The party left Pasadena on Saturday morning, stopping en route at various places of interest. Arriving in San Diego, the excursionists were conducted through the various parks, buildings, ranch houses, etc. An elaborate program was furnished. The outing concluded Sunday evening.

ARCHITECTURAL LEAGUE

Following is copy of a letter received by the Northern California Chapter, A. I. A., from the Architectural League of New York, 115 East Fortieth Street:

Will you be good enough to call to the attention of your members the fact that the Architectural League of New York extends a cordial invitation to such members of the Northern California Chapter who may desire to become non-resident members. A number of architects from all over the country have occasion to visit New York. The Architectural League now has its own home and it offers to its members, resident or non-resident, bedrooms, a very good restaurant and a complete clubhouse situated in the architectural district of New York.

Initiation fee for non-residents is only $10, and their annual dues are but $15.

Anyone desiring to join will please communicate with the membership committee, Architectural League, 115 East 40th Street, New York City.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of The Architect and Engineer, published monthly at San Francisco, Calif., for April 1, 1928.

State of California, City and County of San Francisco, ss.:

Before me, a notary public in and for the state and county aforesaid, personally appeared W. J. L. Kierulff, who, having been duly sworn according to law, deposes and says that he is the business manager of The Architect and Engineer and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, The Architect and Engineer, Inc., 1662 Russ Building, San Francisco, Calif.
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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

W. J. L. KIERULFF, Business Manager.

Sworn to and subscribed before me this 30th day of March, 1928.
(Seal) MARY D. F. HUDSON.
(My commission expires December 22, 1928.)

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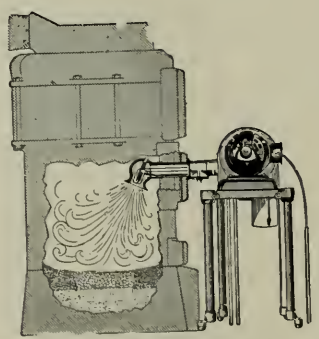

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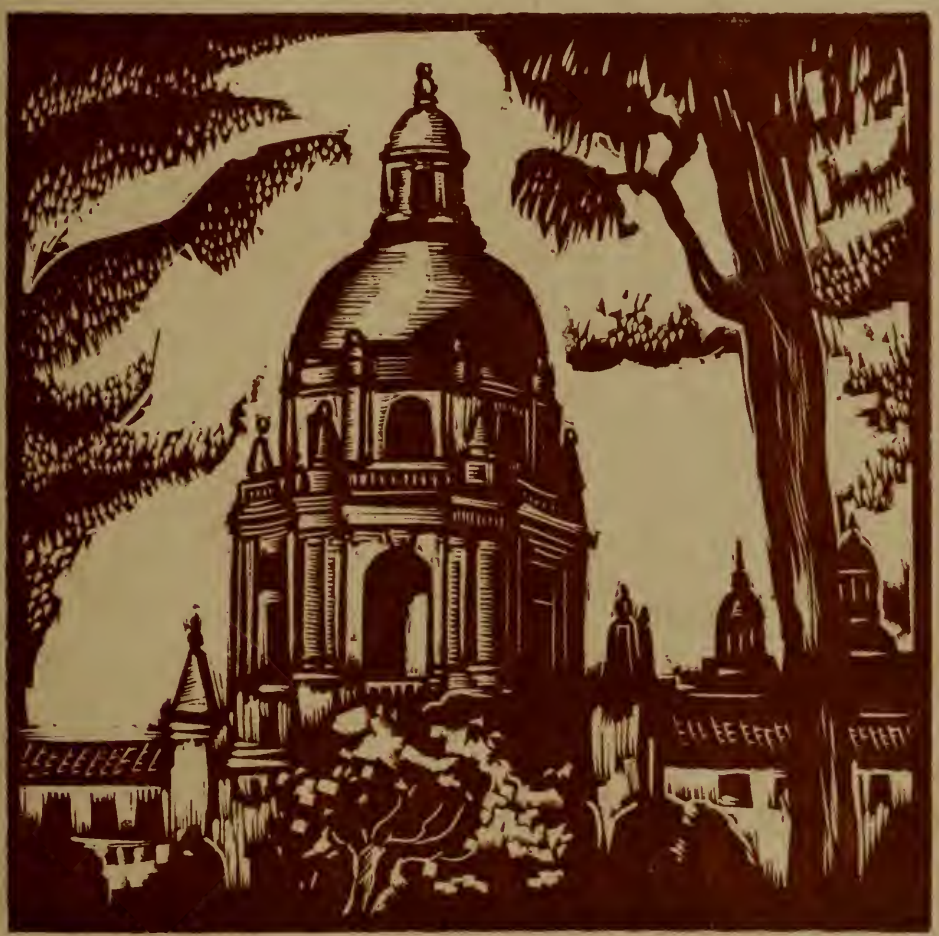

JUNE 1928

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ETCHINGS OF THE FRANCISCAN MISSIONS OF CALIFORNIA

By Henry Chapman Ford

PUBLISHED 1883

No. 5—San Buenaventura

This Mission was the ninth of Padre Junipero's chain and the last to be established by the Apostle of California. The Mission is located eighty-three miles northwest of Los Angeles and twenty-five miles southeast of Santa Barbara. It was established March 31st, 1782, under most favorable circumstances. The first buildings erected were destroyed by fire. This is believed to have been in 1792. The following year the Church was practically rebuilt, largely of stone. It was not consecrated, however, until September 9th, 1809. The Mission suffered from the earthquake of 1812 and this damage was repaired two years later.

The exterior of the Mission, while not particularly interesting, forms a picturesque mass. It is apparent that the present architecture is not wholly in accord with the first plans. Writers believe that in reconstructing and enlarging the Mission the original design was to some extent ignored.

The
ARCHITECT
AND ENGINEER
June, 1928

MISSION SAN BUENAVENTURA, CALIFORNIA
FROM AN ETCHING BY HENRY CHAPMAN FORD

The ARCHITECT AND ENGINEER

VOL. 93 JUNE, 1928 No. 3

The PASADENA CITY HALL

By John Bakewell Jr

SO CLOSELY related is any building to its surroundings and to the particular needs that brought it into being, that a serious discussion of its merits or demerits is very apt to involve a good deal more than its individual or particular aspect as a building.

This is especially true of a modern building, such as the Pasadena City Hall, which has just been completed. In an historic example the question of whether the building meets its requirements satisfactorily is not of pressing importance, especially as very often we can only guess what those requirements may have been, but in a building which is just starting on its career, this question cannot well be overlooked.

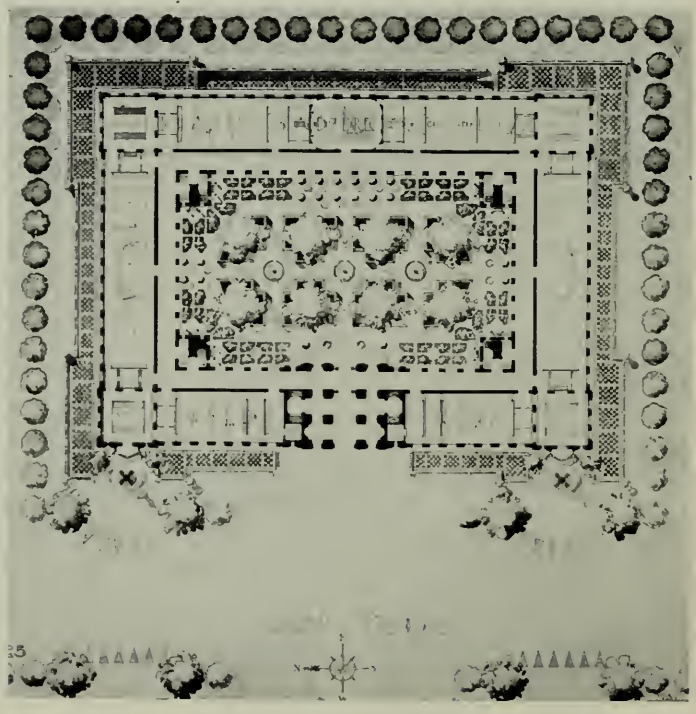
However, in tieing up the architectural scheme with the program of needs, we will confine our discussion to the most general features of the program.

It is unnecessary to enter into a discussion of the spatial requirements which, of course, determined the size, arrangement and shape of the building, except to point out briefly how they affect the general scheme.

On the first and second floors there is a series of spaces of considerable depth, that portion of each space nearest the street windows being used for a working space and requiring very good light, while that portion of the space next to the corridors or circulations, does not require so much light but does demand ready accessibility from the corridors and great freedom of circulation. On the third floor there is a series of smaller offices, requiring little depth but demanding good light.

Before passing on to the general question of design and relation to the civic center scheme, let us consider the problem presented by these spatial requirements. The solution is obvious. A central corridor, with the deep offices required for the first and second floors, would have made a very deep or wide building, at least eighty feet

FRONT ELEVATION (COMPETITION DRAWING), PASADENA CITY HALL, PASADENA
Bakewell and Brown, Architects



MAIN FLOOR PLAN (COMPETITION DRAWING) PASADENA CITY HALL
Bakewell and Brown, Architects

across, and would not properly provide either for the shallow, well-lighted offices of the top floor, or for any possible subdivision into small offices on the lower floors. Consequently, as there is plenty of room on the site for a long comparatively shallow building, the natural solution would seem to be the one adopted; that is, to place the corridors on one side of the large offices of the lower floor and on the top floor to place the corridor in the middle with small offices on either side.

Let us see how such an arrangement works out in its relation to the city plan and to the aesthetic scheme of the civic center. Since this particular building is one of a group, a vital part of the Pasadena City Plan, it becomes necessary to consider its relation to the civic center and to see how its design is affected by its aesthetic functions as part of that civic center plan.

The city hall, being the most important building of the three which form the civic center group, was given the central position directly in front of the main avenue of approach by Messrs. Bennett, Parsons and Frost in their design of the civic center. So in order to form a proper terminal motive for this main boulevard and at the same time to strongly accentuate the central feature of the civic center, it became necessary to the general design that this central building should have a great dominating feature. Also, on account of the wonderful climate of Pasadena and the possibilities in the way of gardening, it seemed appropriate that the building should be built around a patio filled with trees, flowers and planting.

With these facts in mind, we can turn our attention to the architectural scheme, or idea, adopted by the architects and the method of treatment used to bring out and express that idea.

The scheme consists of a large single court, or patio, with a narrow ribbon of building running completely around it, the whole forming a hollow rectangle. The rear of this rectangle is at present left open and the scheme cannot be considered as completed until it is closed in by the future extension of the building across this side, for which provision has been made. The circulations on the first and second floors form open-air arcades and loggias around this patio, placing the corridors of these floors on one side of the large offices, while on the third floor the corridors take a central position as regular office corridors, with the smaller offices looking out onto street and patio. This was desirable for practical reasons as has already been pointed out.

In the center of the front, the dome with its supporting mass, forms the central feature, which is emphasized by the simple and comparatively low wings with their horizontal lines of decoration. In the patio four massive stair towers form secondary features.

This composition, or architectural scheme, is so simple and so closely follows the predetermined requirements of the site and also of the interior spaces, that it requires no further discussion. It seems to be a perfect solution of the problem.

The question that now interests us is how this simple solution has been treated. Let us first consider the development of the central feature, as the whole treatment of the exterior facades is based upon this central motive.

In the original, or competition design for this building, an entirely different central motive was used from that finally adopted. A comparison of the two designs is interesting. The first, or abandoned design, was strikingly original and apparently of great promise. However, it is easy to imagine that its study would offer many difficulties. In order to make its mass truly impressive, as was very necessary on account of the size of the building and the scale of the whole civic center scheme, it would have to grow much larger than the original drawings showed it. The fact that it was not the frontispiece for a building but the central motive of a long facade made it questionable whether a pierced wall design, no matter how massive that wall should be made, could fulfill its purpose. The perspective effects might have been very picturesque, but on the other hand they might readily have been grotesque when seen from certain angles.

The design of the dome that was actually used has the great advantage that its mass is preponderant and consequently counts from every point of view. It actually forms a marking point for the center of the city and a fitting termination to the broad avenue of approach to the civic center. However, the idea of a portal has not been lost and the present design probably owes its openness to the earlier idea. It still remains as an open portal leading into the patio and converts the patio into a veritable garden vestibule for the whole building, instead of an inclosed court.

This feeling of airiness and openness has been preserved in the dome that the central mass supports. The dome becomes a great belvedere which commands a wonderful view of the city of Pasadena, with its beautiful gardens, and with the surrounding country and mountains as a background. These beauties are thus made an integral part of the building itself to be enjoyed from this lofty terrace and give this feature great aesthetic value.

FOUNTAIN AND PATIO, PASADENA CITY HALL
Bakewell and Brown, Architects

While the garden court, or patio, will not be completed until the extension of the building along Euclid Avenue entirely closes it in, a temporary arcade has been built along this street connecting the circulations of the first and second floors. This arcade is, perhaps, a little uninteresting as it stands today and it is to be hoped that its monotony will be broken in time by judicious planting. However, it serves a very useful purpose that justified it until such time as the scheme is finally completed.

The development of the garden court with its surrounding arcades is also of interest. The four stair towers filling out and strengthening the corners, lead the interest up to the roof and finally to the great dome itself. Fortunately, the climate of Pasadena made the open arcade and loggia that surround the garden, not only possible but also desirable. At present the garden itself is in its infancy, but one can imagine the picturesque effects that will be formed as this garden reaches its maturity. We cannot over-estimate the pleasing possibilities of this unique feature.

The expression of the architectural themes suggested by the requirements which produced the general architectural idea of this building, has been inspired by the work of the later renaissance architects and by more modern interpretations of the work of that school. The happy circumstance that the sunny climate of Southern California lends itself admirably to a modern development of the architecture of the Mediterranean has been kept in mind and makes the use of rich ornament particularly appropriate and effective.

The same license that should always be permitted the architect has been used in the development of this style. A purist might object to certain liberties that have been taken, but we should remember that much of the charm of renaissance architecture lies in this freedom of treatment. It is what distinguishes a living architecture from archaeology.

The use that has been made of ornament to tie the design together and to emphasize its features, is interesting.

The horizontal line of the wings has been brought out by setting back the third story as an attic and running the frieze and the main cornice, thus brought down to the top of the second story, as a richly decorated band around the entire building. The treatment of the alternating first story windows with their pediments and decorative keystones as a recurring rhythm, also tends to lower these wings and tie them in with the dominating interest of the central feature. The recurrent use of the same rusticated treatment that is used in the central feature in these windows and in the corners of the building has a unifying effect and gives a harmonious rhythm that always leads the interest back to the center where the note that recurs, be it ornament or be it rustication or other form of treatment, is always to be found in increased and dominating force.

The same recurrence leading up to and supporting the central mass may be traced in the treatment of the patio. The stair towers do not distract from the dome but lead up to it. We find the same belvedere treatment at the top of each stair tower that we find in the dome itself. The arcades of the patio are all commanded by the central arch of the center and became so much a part of this center as to increase its importance many times by their very recurrence.

The materials play their part in this system of recall. The lead roofs of the stair towers have their counterpart in the lead lantern of the main dome and the red tile of the main roofs in the tile covering of the dome itself.

The ornament is performing a real function and has not been used merely as decoration. The forms have been chosen on account of their color, mass or shape, and because that particular color mass or shape was needed at that point as an integral and necessary part of the general design.

* * * *

The building covers an entire city block. It is quadrangular in arrangement, the main section having a frontage of 374 feet on Garfield Avenue, with two right angle wings, each 238 feet deep, on either side to Euclid Avenue, with a connecting arcade 17 feet wide fronting on Euclid Avenue.

The main section and the wings are three stories in height. A tower rises from the middle of the main pile to a height of 205 feet above the sidewalk. Construction is reinforced concrete except for the central tower which has a steel frame up to the sixth floor level.

The next 60 feet, including the dome, is reinforced concrete. The dome is 52 feet in diameter.

In selecting the design the city of Pasadena invited ten architects of national reputation to submit plans which were keyed, but otherwise unidentified. The design selected was found to have been submitted by Messrs. Bakewell & Brown, architects of the City Hall in San Francisco and of the new buildings at Stanford University at Palo Alto. The architectural contract was awarded to Bakewell & Brown, the nine other competing architects each being paid a nominal sum for their drawings.

INTERIOR STAIRWAY, PASADENA CITY HALL
Bakewell and Brown, Architects

RADHA KRISHNA TEMPLE, NEPAL (Hindu-Moghul Influence)

Some Examples of INDIAN ARCHITECTURE

By Lily S Anderson

WE OF the Western World who have produced such marvels of architecture, and have possibly achieved the perfection of a composite of all good architecture, have, perhaps unconsciously, in our latest development of city "skyscrapers," evolved something very similar to the oldest form of Hindu architecture. I refer to the pyramidal towers of the newest buildings in America. As they rise, tier on tier, into the sky, tapering off gradually to a slender dome, their grace, dignity and beauty remind one of some of the great temples that rise to heaven in India.

TAJ MAHAL—AGRA

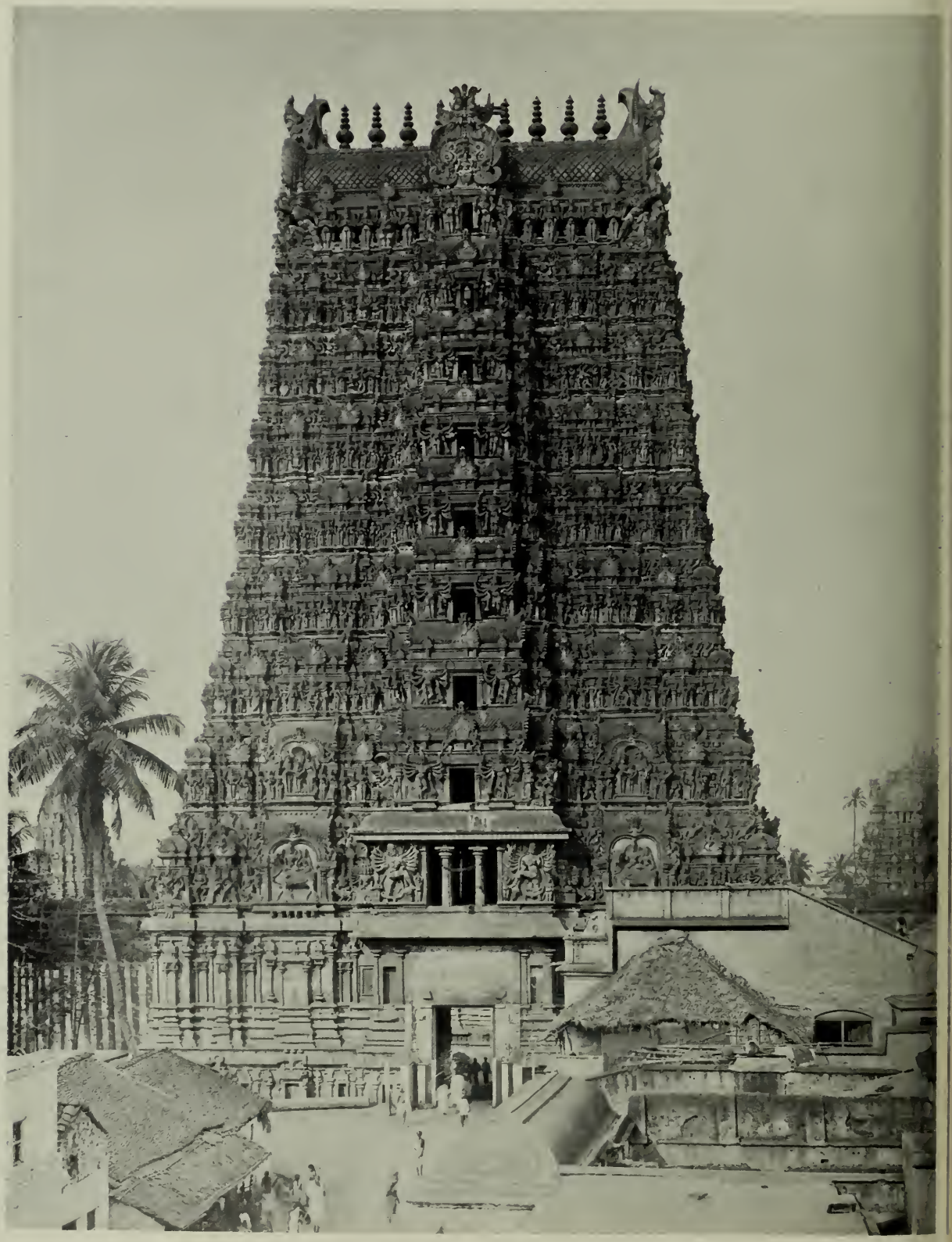
Hindu architecture has its best expression in temples, for it was in this type of work that the Indian artisan surpassed himself. In India, religion has been the dominating force, not only in manners and in customs, but in the very structures of the people themselves. By this I do not mean to say that the great mass of humble structures, built by people who could not afford either lasting materials or decorative schemes in construction, is to be taken as examples of a people's faith. The poorer classes in India have had to be content with palm-thatch huts, or simple houses of mud and brick and plaster. The palaces of the Rajahs ascend the architectural scale in richness of design and elaborateness of decoration, the temples reach the climax in the crescendo and by far outshine all other buildings.

A man may have a humble home to house him, but his temple must be worthy to house his gods. The poor have always given freely to their churches, and in India this is especially true, and so the magnificent temples in India are gorgeous examples of construction, intricate carving, and decoration, that compel our admiration and even wonder.

Arising from the Gupta period of architecture in India, that came into being in the Middle Ages, three dominating schools became established. Hindustan, or Northern India, is represented by the Indo-Aryan school; the south of India is represented by the Dravidian School, and the third school, that partakes of both, is the Chalukyan School best seen in the Deccan.

The Indo-Aryan school of architecture has for its chief feature the curvillinear steeple, divided into vertical bands, rising from a square central base. Some of these types of temples are imposing and ornate and a miracle of intricate carvings in bas-reliefs, columns, and sculptured ornamentation. Outside of the main shrine with its steeple, is a quadrangle, or a succession of quadrangles of pillars, one within the other, with lofty gateways and smaller shrines that make the massive pile of the temple most impressive.

The outstanding characteristic of the Dravidian form of Indian architecture is the *vimana*, or pyramidal-tower that rises in storied sections, usually crowned with a



GOPURAM, WESTERN FACE, MADURA

circular dome. In Tanjore there is a famous temple of this type that dates from the tenth century. Most of the temples, however, are of a later date, as stone was not introduced into India until the reign of Asoka (214-237 B. C.) and the earlier examples of architecture constructed of wood, have perished from the earth.

The third school, or Chalukyau, distinctive in the Deccan has used and adapted both the Indo-Aryan and Dravidian forms compromised with the low pyramid with both horizontal and perpendicular trearment. The most outstanding examples of this school are to be found in Mysore.

The four main heads of architecture in India, inclusive of all, or most, religions, may be largely classified into the Buddhist, Jain, Brahman and Muslim schools.

The first stone used in religious architecture, was probably employed by the Buddhists who built memorial pillars, or *lats,* which were followed by dagobas, topes and cave-temples. The pillars were elaborately carved with wheels, lions, cobras, tridents, crosses, swastikas and other Buddhist-Hindu symbols. The sacred "Bo-tree" of Buddha is a subject of infinite elaboration in decorative sculpture, but the beginner, in studying the distinguishing marks between Hindu and Buddhist or Jain architecture, is easily confused by the great similarity of all three in the use of decorative motifs. The Hindu came first, then the Buddhist, then the Jain, but each one has borrowed ideas from the other, and so it is not so much upon the differences in sculpture that we must depend, as upon the significant features of the construction of temples, shrines and topes.

The Jains, followers of a more modern religion, based on both Buddhism and Hinduism, were great builders and in the Ellora cave-temples we find perhaps their greatest example of sculpture and design. They are partial to horizontal archways; carved bracket capitols; columns arranged in squares; horizontal domes; pillars in octagonal forms of eight, and four external pillars arranged in squares. The domes of Indian temples are one of their most remarkable features. Often, with an eye for a dramatic setting for their temples, or collection of temples, they choose a hill-top as the site where their architecture may be seen at its best. The city of Mount Abu, built on top of a hill, is a splendid example of a magnificent situation. "A city that is built on a hill cannot be hid." And yet some of the most wonderful works of sculpture in India are found in caverns, hidden from the sight and burrowing into darkness, where the solid rock has been transformed, by the patient toil of thousands of artisans, into dream worlds of beauty, more romantic and impressive because seen by torch-light.

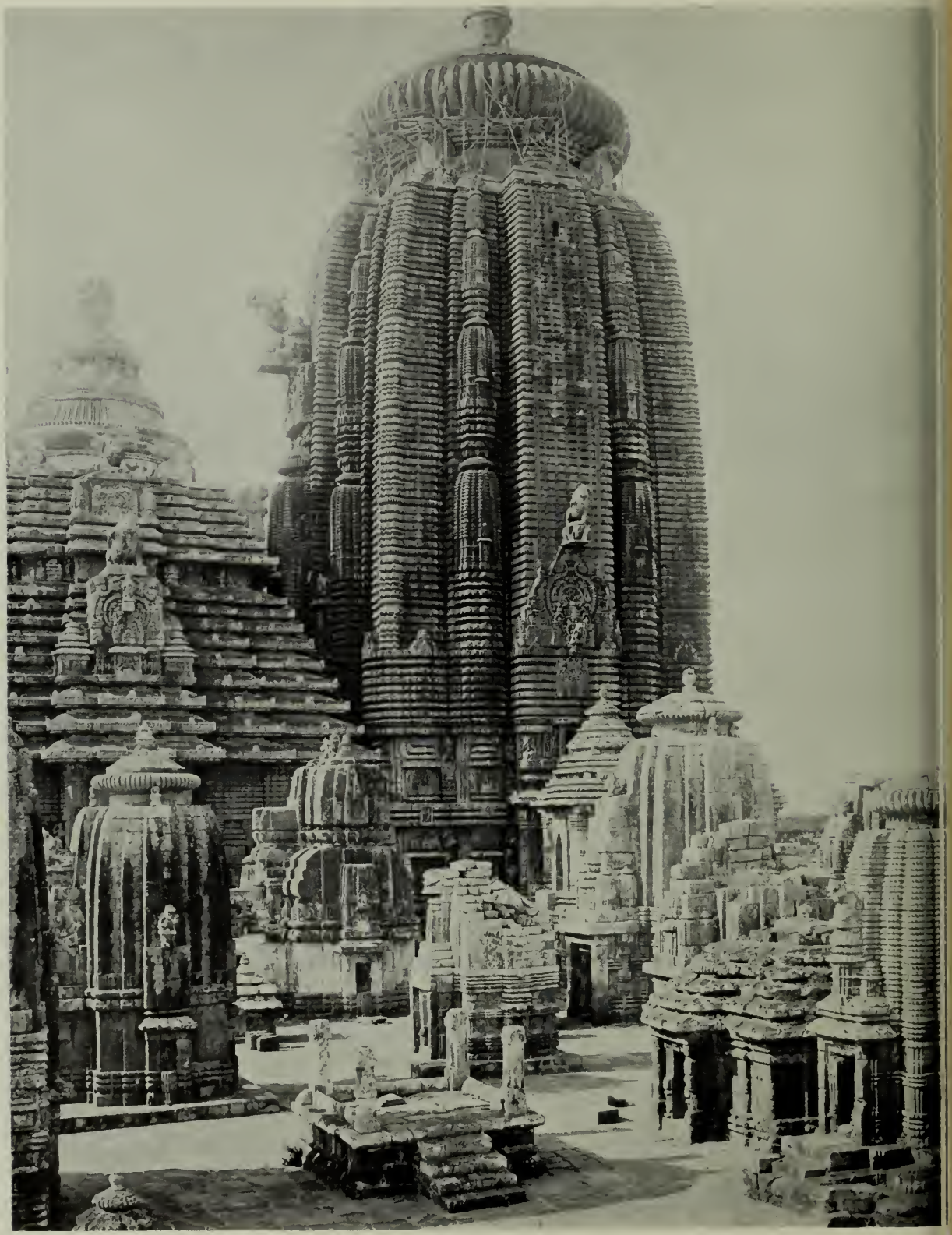
The general subject of Hindu, or Brahmanical architecture, is divided into three classes. First, the Indo-Aryan; second, the Dravidian, and third, the Chalukyan. All three forms are characterized by square shrines, or *vamanas;* pyramidal roofs, or curvillinear domes, in stories; porches, or *mandapams;* gate-pyramids, or *gopurams;* and quadrangular enclosures. The Chalukyan temples are famous for their animal friezes, where, with elephants at the base, they work up from lions, horses, oxen and monkeys to birds, and sometimes the sacred cobra.

Of the Indo-Aryan school, the Black Pagoda at Puri is the most remarkable example of unbelievable exuberance of sculpture. It combines the animal and human world with the mythical in a riot of imagery that beggars description. Unfortunately, most of the sculpture is so obscene that it cannot be reproduced in a magazine. The Jaganath Temple at Puri is also famous, but much less ornate in conception. It dates from the 11th or 12th century, however, and is well worth visiting, or at least seeing from the outside as no one but a Hindu is allowed within the gates. One may obtain a very satisfactory and comprehensive view of the huge central tower by going on the roof of a building opposite the temple and looking over the surrounding walls. At Amber, the old capital of Rajputana, at Jaipur, the modern capital, and at Udaipur, one may see many examples of magnificent Indo-Aryan architecture.

The Indo-Muslim period started about 1200 A. D. and this form of architecture

BRAHMINCAL TEMPLE IN FORT, GUALIOR

ENTRANCE TO TEMPLE (HORIZONTAL DOORWAY) GUALIOR

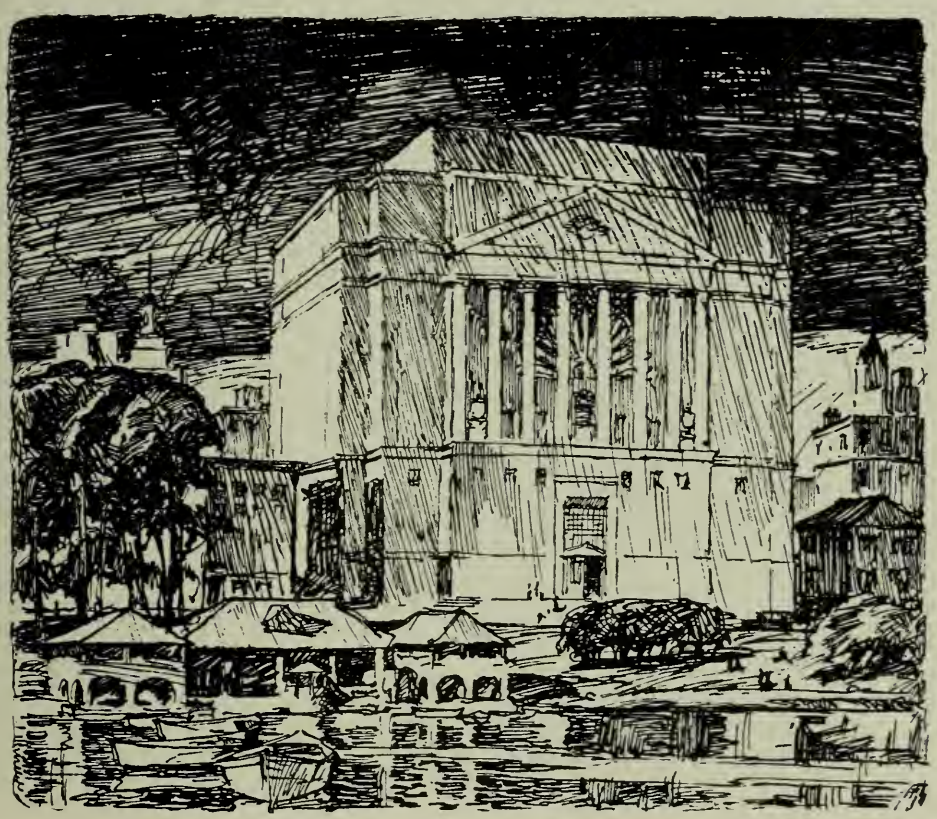


THE GREAT TEMPLE, NORTH FRONT, BHURANESHWAR

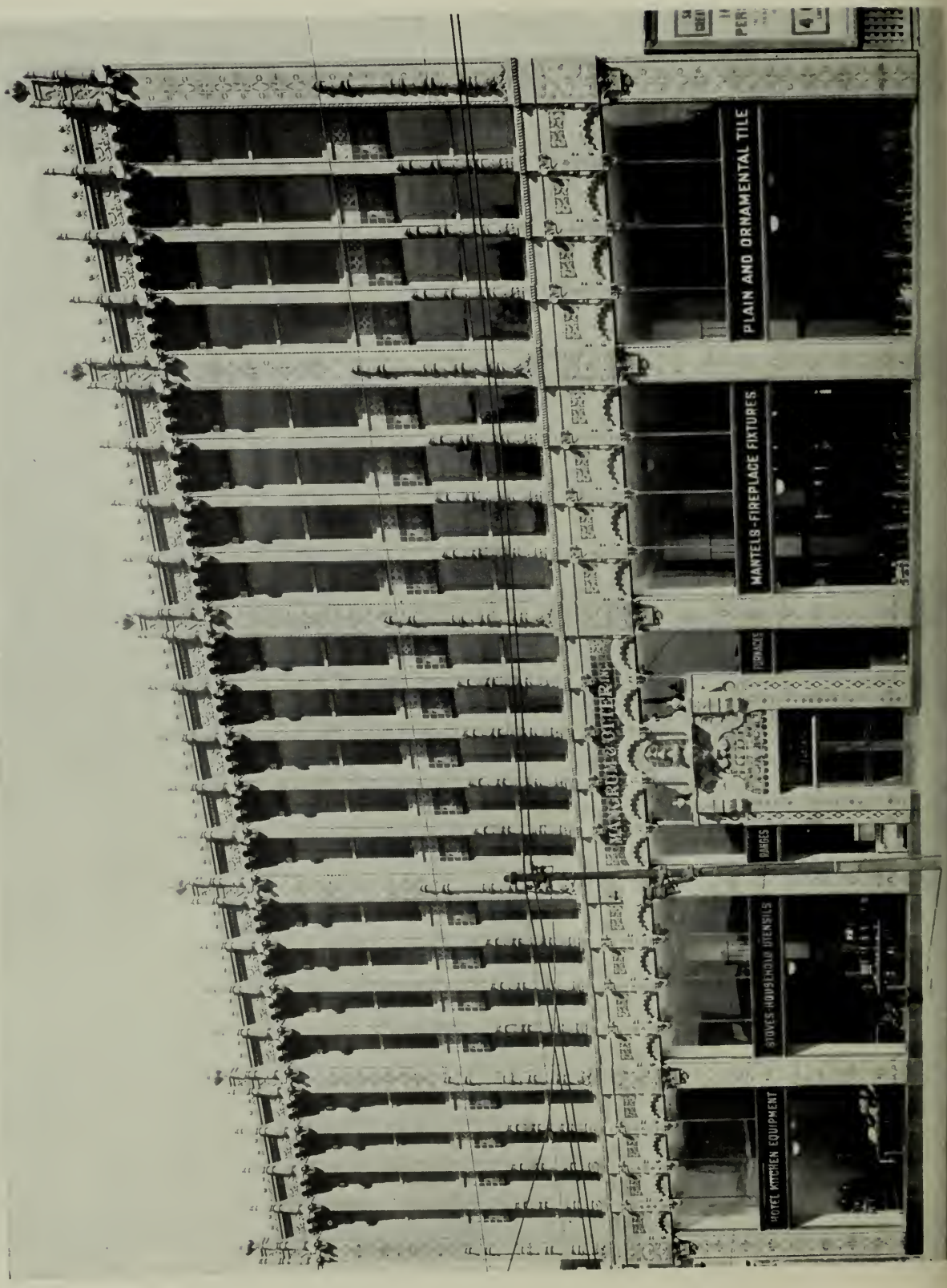
may be divided loosely into two main heads, the Pathan and the Moghul. The Pathan form is distinguished by its domes, pointed arches, minarets, carved screens, vaulted arches and roofs. The Kutb Mosque and Minar at Delhi, and the Ajmer Mosque all show these features. The Moghul form is influenced by Persian architecture, as well as Hindu features, but in Akbar's time, it was strong and original. It became somewhat weakened in Sgah Jehan's reign, although the Taj Mahal at Agra is without doubt the most beautiful building in the world.

The Humayun Mosque in Agra; the Tomb of Humayun in Delhi, Fatehpur Sikri, outside Agra; the Palace at Lahore; the Fort at Allahabad, and the Red Palace in the Agra Fort all are fine examples of Moghul architecture. Some of these buildings are unsurpassed for the beauty of their carved marble screens, their wonderful mosaics, white marble and sandstone combined, noble vaulted arches, pillars and domes.

If one is interested in Indian architecture, and except for that of Egypt it is the most beautiful in the world, he will find an inexhaustible field for research among one, or all forms which I have referred to so briefly. Each invader and each religion has left its impress on this old country in magnificent temples, palaces, carved cavern-temples, mosques and shrines. No trip to India is considered worth while unless one goes to Agra to see the Taj Mahal, the Fort, and the deserted city of Akbar, and those are but a few of the myriad of ancient cities of temples and shrines to the gods of Asia. We could do much worse in America than follow the forms of some of these noble and imposing structures. And as for sculpture, the New World has not begun to understand what it means in a decorative scheme as men knew in India, before our own country, America, was dreamed of.



SCOTTISH RITE TEMPLE, OAKLAND
Carl Werner, Architect
From an Etching by Vernon Morse


PLAIN AND ORNAMENTAL TILE
MANTELS-FIREPLACE FIXTURES
FURNACES
RANGES
STOVES-HOUSEHOLD UTENSILS
HOTEL KITCHEN EQUIPMENT

The MANGRUM and OTTER BUILDING — *San Francisco*

BLISS AND FAIRWEATHER'S building for Mangrum and Otter, Inc., Mission Street, between Eighth and Ninth Streets, San Francisco, is being very favorably commented on for its somewhat daring, but none the less effectual, architectural treatment in glazed color tile. The problem called for a type of architecture that would permit of exclusive use of materials handled by the owners. The facade must be dignified but sufficiently colorful to command attention and impress the layman with the possibilities of color tile veneering for architectural embellishment. How successful the architects have been—one need only to glance at the pictures—then play upon his imagination for the color scheme worked out in soft-reds, greens and black. It is probably the only building of its kind where the entire facade is finished exclusively in various tones of architectural tile. Heretofore terra cotta, glazed brick and stucco have been used largely for elaborate color effect. Admittedly, it was somewhat of a task to work out a design that would make a dignified front in bright colors. The Moorish type was chosen as best suited for such a treatment, and the effect is indeed pleasing.

The building, of Class A type, is designed to carry three more floors when business conditions warrant, and these added stories will undoubtedly lend further to the pleasing appearance of the street front. The Mangrum and Otter building scheme embodies some 100,000 square feet of floor space and includes, besides the main sales and display rooms, a commodious warehouse and modern fireproof garage. All of the buildings are three stories with full basement. The executive offices are on a mezzanine floor.

The Mangrum and Otter Company was founded by A. S. Mangrum in October, 1887, in San Jose and in October, 1895, the Company was incorporated with headquarters in San Francisco. Since that time it has occupied various locations, the old Grand Hotel building, the Balboa Block, the Thomas Lipton building on Mission Street and just prior to its last removal, the building on Mission Street, between Fourth and Fifth Streets.

Recalling the days of the fire, this company was the first to erect a temporary home in the downtown section of San Francisco. This was a corrugated iron structure built on leased property on Mission Street in the vicinity of Second. It was destroyed in a fire that started in an adjoining piece of property a year following its erection.

WAREHOUSE AND GARAGE FOR MANGRUM & OTTER, INC.
T. Ronneberg, Structural Engineer

R. J. Waters, Photo

DETAIL OF ENTRANCE, MANGRUM & OTTER BUILDING, SAN FRANCISCO

BLISS & FAIRWEATHER, ARCHITECTS

A DESIGN FOR AN INTERNATIONAL AERO STATION

A NEW conception of the dignity and importance of airplane traffic is revealed in the design of Maurice Chauchon, French architect, for a colossal international airport at Pau, France. For his clever conception M. Chauchon is awarded the 1928 French Traveling Fellowship of the American Institute of Architects. The airport is being sponsored by the French Chamber of Commerce, which is urging the construction of similar airdromes at other important aviation centers in France. It is so vast that passengers can mount their plane under its roof in rainy weather, or can alight from the plane into the landing station without inconvenience from soggy fields. The plane taxis off before leaving the hangar and takes off at speed the moment it is outside.

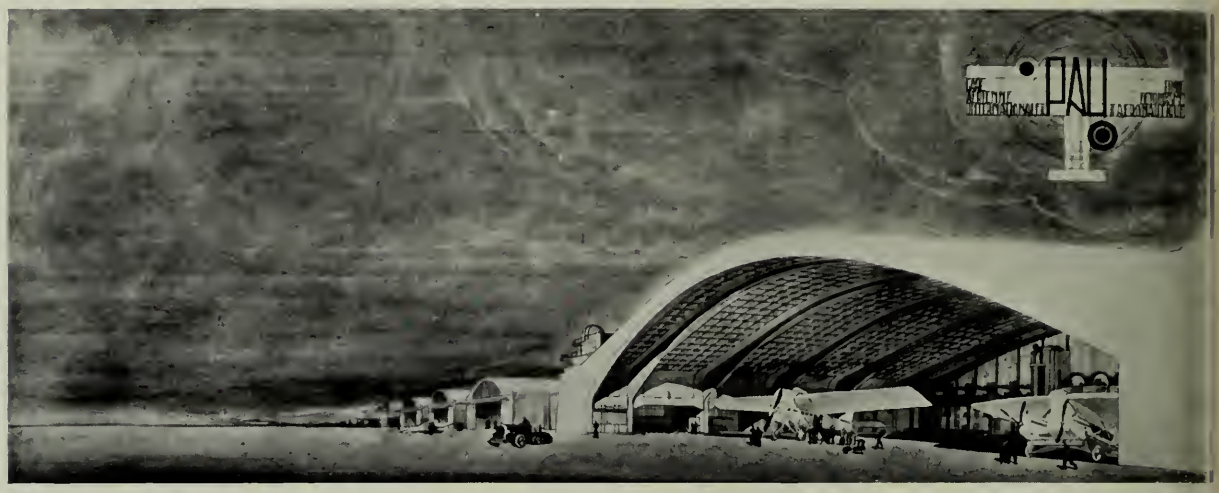
The international airdrome as planned by M. Chauchon is 370 feet wide and 260 feet long. It will hold three giant commercial planes, the wingspread of a continental commercial passenger plane being 130 feet, M. Chauchon said recently in describing his design. The plan is but one unit of a multiple system whereby the airdrome can be enlarged. The hangars can be made longer and plans allow for more hangars when necessary. Adjoining the hangars will be machine shops where parts of airplanes and all mechanical supplies will be kept on hand.

In convenience and in size the new structure brings the aviation airport to the dignity of the modern metropolitan railroad station. There will be a restaurant, hotel, customs house, which will be in the front of the main airdrome, with every facility for expediting the passing of travelers' baggage through the customs, information bureau, ticket office, money change booth (for the exchange and transfer of foreign money), porters, a radio service for communications from passengers while en route, and a meteorological service.

Airdromes designed ten years ago are now considered antiquated. M. Chauchon's plan, it was explained, bears the same relation to airplanes as a big harbor bears to ocean-going vessels. It is the port of many countries whose frontiers have been annihilated. The design differs radically from that of any previous airport. It has no prototype because there has never been a need for anything of the sort. Ten years ago the public was not sufficiently receptive to commercial aviation to have made a great airdrome station a profitable investment. But today on the continent with international aviation an accepted fact, it is essential to meet the demand of modern travel, that air terminal facilities correspond in dignity and comfort with those provided by the great railroad and steamship lines. As in a big union station aerial passengers may, in the big airdrome stations of the future, take the planes of different lines to various foreign countries, or may transfer from one air line to another. The big airdrome is not only up to the moment, but it is an anticipation of the needs of commercial aviation during the next few years.

Daylight illumination is provided in the main hangar by a roof of glass slabs set in reinforced concrete.

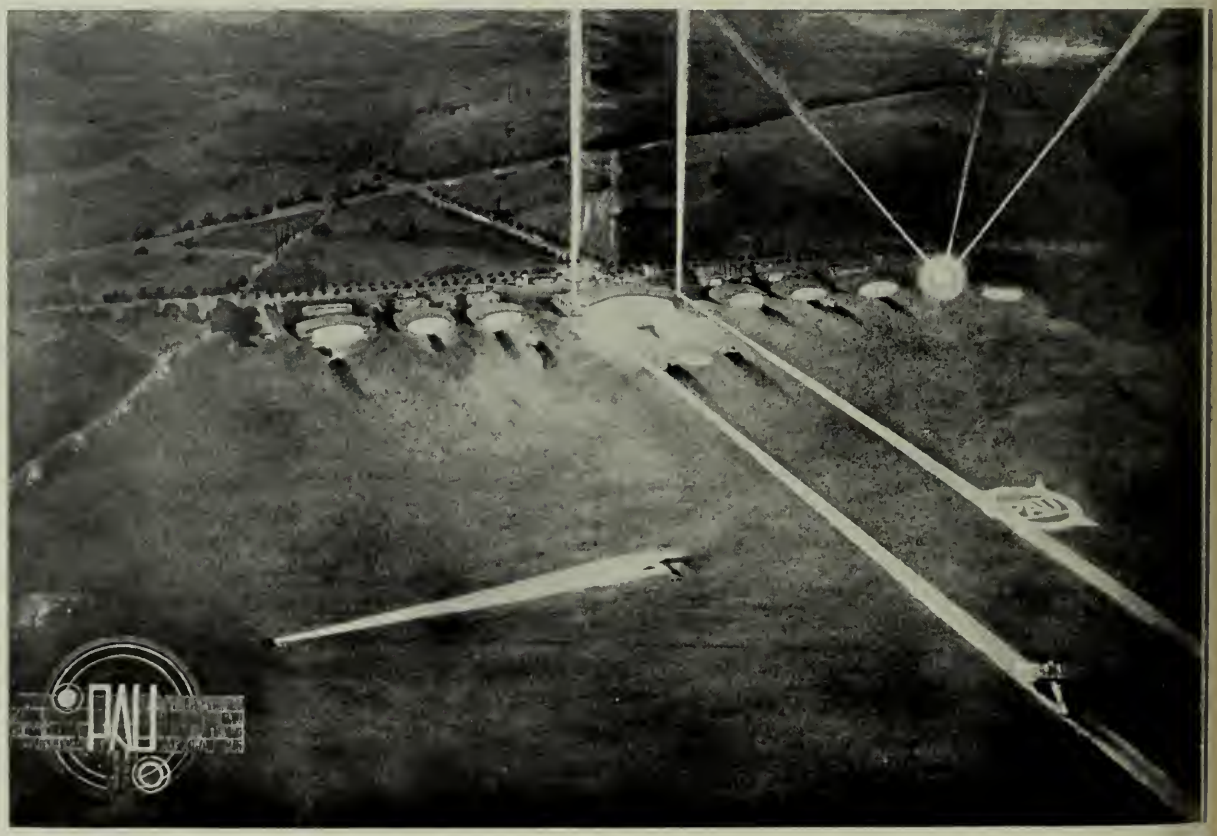
One of the photographs shows a night view of the airfield. The two vertical beams ascending from either side of the airdrome are each of a million candle power and are especially adapted for foggy weather. They will not be necessary in clear weather. The two lateral beams can be deflected over the ground to indicate the best angles for landing, with reference to the direction of the wind. A permanent light will always be



MAIN HANGAR, DESIGN FOR INTERNATIONAL AERO STATION, FRANCE

Maurice Chauchon, Architect

Note tractors to pull planes in position, similar to switch engines in railway terminals



Hamilton Wright, Photos

NIGHT VIEW, INTERNATIONAL AERO STATION, FRANCE

Maurice Chauchon, Architect

The two vertical beams are of 1,000,000 *candle power designed for foggy weather*

displayed in the right-hand corner of the field. The name of the airdrome, PAU, in letters seventy feet high, is sunk in the ground and illuminated. Planes can taxi over it without harm.

M. Chauchon's design is now on exhibition at the French Chamber of Commerce in Paris. He is the second winner of the American Institute of Architects' French Traveling Scholarship, the first having been Marcel Gogois last year. M. Chauchon was chosen for the scholarship by a jury of French architects appointed by Paul Leon, directeur Des Beaux-Arts of the Republic of France. He will remain in this country six months studying American architecture and practice.

The architectural profession appears to be alive to the importance of air travel and to its revolutionary significance for the future. M. Chauchon's design possesses the very obvious advantage of considering the airdrome, hangars and other features of a modern airfield as an architectural unit.

M. Chauchon is 28 years old. He has won many honors in France, among them the first second medal at the "Ecole des Beaux-Arts," and graduated from that institution in 1927 as winner of the best diploma. He won third prize, with Monsieur Briere, in a public competition for the Casino at Nice, won a silver medal from the "Progress" (inventors' society), and is a member of the Societe des Architectes Diplomes par le Gouvernement and other official French organizations.

The American Institute of Architects established the French Traveling Scholarship as a contribution to international architectural education and a recognition of our educational debt to France.

Recent Work of GUY L BROWN ~ ARCHITECT

THE work of Guy L. Brown, architect of Oakland, which is reflected in the accompanying pictures and plans, was executed during a period between 1924 and 1927. Mr. Brown's general practice has been of a varied nature, embodying both small and large homes as well as types of commercial buildings. His recent work in domestic architecture shows a keen sense of appreciation of modern demands for convenience of plan and tendencies of style. In a number of instances he has had difficult problems to overcome, such as limited ground area, hillside obstacles and locations for speculative houses that ordinarily would seem undesirable, but which were made popular through attractive landscaping and intelligent architectural treatment. Houses designed for investment purposes have been quickly disposed of and at a good profit to the speculator, according to Mr. Brown.

The Gilbert Zolling Residence

This house was completed early in 1925 and was a particularly hard problem because the lot was of an extreme "pie shape" type and although it had a large arc front lot line, the set-back for the front wall was extreme, some twenty feet, which eliminated the best part of the lot for building purposes. The Leimert Company, owners of the tract, refused to allow any change and the lot stood idle a long time after the surrounding property was built upon. An adaptation of the Southern Spanish bungalow type was used, with medium Cordova tile for the roof. The living room and entire hall walls are textured with colored cement plaster. The garage was placed under the service portion with a sloping drive from

the street. Approximate cost of the house was $7500.

Residence for Fred T. Wood

This residence was built for speculative purposes and to help move a large key lot in the Haddon Hill tract, which could not be sold to builders, as they would probably have built two small residences and ruined the other lots. Mr. Brown suggested a rather pretentious type of Southern California bungalow to cost $1500 per room or more, to appeal to a well-to-do buyer. This suggestion was followed and was successful, the home selling in the worst time of the year for realty sales. The main rooms are textured in cement plaster with high arched ceilings, mahogany trim throughout except in the service portion. All electric and other services are underground. The house cost $10,000.

Residence for Georgina Reynolds

Residence was designed and built for a large family in the Leimert Company's Lakeshore Highlands tract, on a lot 60 feet by 115 feet, with a fairly gentle slope to the back at the front of the lot, and a very steep drop-off to Mandana Boulevard at the rear. In order to avoid having a garage fronting on the street, the plan provided for a large retaining wall at the rear yard, the garage being placed beneath under one of the back living rooms, with good turning space provided. The wall also helps to prevent any possible sliding of the lot soil. The house was designed in formal Italian style with a warm colored travertine textured plaster exterior and medium Cordova tile roof. The main room interiors are stippled over canvas walls, with wrought iron fixtures for hardware and main stair rail. The building is equipped with electric refrigeration, lawn sprinkling system and a full automatic oil-burning, hot water heating plant. The final cost was $16,750.

Cromwell Residence

The house was designed and built upon a very difficult lot in Lakeshore Highlands, overlooking Trestle Glenn, Oakland. The lot is unusually steep (more than 45 degrees on one side), but possesses a wonderful view. The worst feature to overcome was the fact that, due to tract restriction set-back at the front wall, only the left-hand portion of the garden is natural soil, the rest being fill supported by an eight-foot reinforced concrete wall, with concrete block anchors extending into the firm soil.

The exterior is English Colonial with textured cement plaster walls and thatch effect shingle roof. Steel sash is used in the main elevations. The living room and entrance hall are carried out in the same architectural style with studio beam ceiling treatment, compo-stippled walls and Van Dyke glaze. Space was left below the main floor at the rear for two bedrooms and bath. The cost was $7500.

Bestor Robinson Residence

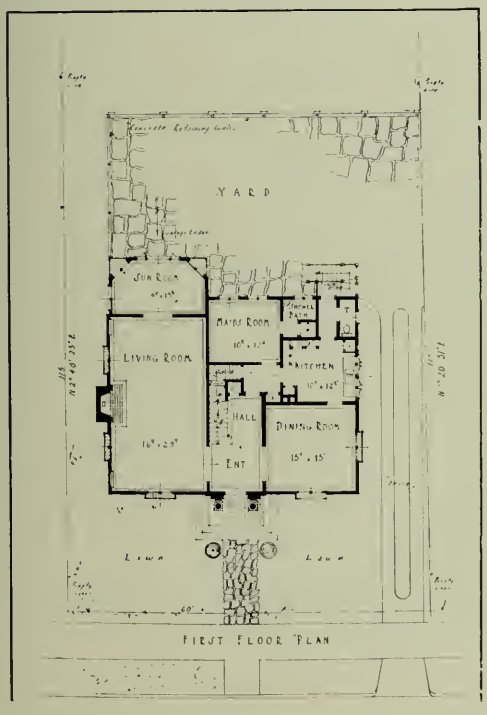
This house was designed for a lot in the new Oakmore Highland tract, in old Diamond Canyon, the lot being on a prominent bend in the hillside, sloping up rather sharply and having a commanding view of the surrounding country. It was necessary to follow the contours of the hill and this forced a rather unusual plan in order to take full advantage of the view.

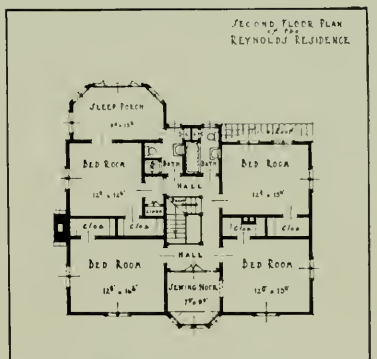
The exterior is Italian with large circle head plate-glass windows in the main rooms and balanced sash that slide down, leaving clear window openings on the first floor. The second story rooms have steel sash windows. The exterior plaster is textured cream set off with blended tile roof and hanging gutters. The architectural treatment is rather unusual, the entrance hall carrying through both stories, as expressed in the tower portion, with beam ceiling and wrought iron stair railing, a beamed entrance opening into the living room on one side and a large plaster arch to the dining room on the opposite side. The walls of the entrance hall and main rooms are stippled with a patented material and glazed in Van Dyke brown. The garage is at the street level with inside stairway and dumb waiter service to the main floors. The house was built at an approximate cost of $11,000.

Fred T. Wood Office Building

This building was designed for the housing and expansion of Fred T. Wood"s real estate business in a district which

HOUSE OF GEORGINA REYNOLDS, OAKLAND, CALIFORNIA
Guy L. Brown, Architect
(Other illustrations of Mr. Brown's work on pages 85 to 95)





PLANS, HOUSE OF GEORGINA REYNOLDS, OAKLAND
Guy L. Brown, Architect

has been developing very fast. When the plans were first drawn the second floor was laid out for lofts only, but before the building was well under way, property values had so increased that it was necessary to revise the upper floor for offices, which were leased to a large insurance firm. An adaptation of Spanish Colonial architecture was

[Turn to Page 102]

MY EUROPEAN IMPRESSIONS

By
C O Clausen Architect San Francisco

IV. WESTMINSTER ABBEY

THIS church is undoubtedly the most venerated spot in the British Empire. It is the coronation church of the sovereigns of England and the memorial and burial place of numerous kings, statesmen, poets, writers and other noted personages.

The extreme length of the building is 531 feet, breadth of the transepts 203 feet, height of the roof 102 feet, and height of the towers 225 feet.

With the exception of Henry VII's chapel the architecture of the abbey is not on a par with the great English cathedrals and in many ways is disappointing in design.

A Norman church was first erected on this site by Edward the Confessor in 1065, portions of which still remain; but the main building was begun by Henry III and various additions were made up to the time of Henry VII, when the chapel which bears his name was constructed. The style of this chapel is a fine example of the late perpendicular Gothic and in this respect differs from the rest of the building. The interior fan vaulting is a marvelous piece of work and greatly to be admired. Strangely the architect is unknown. The upper parts of the two towers of the abbey proper were designed by Sir Christopher Wren in his usual cold and rigid style.

The interior of the abbey is filled with numerous statues, memorials and tombs. In fact, every available space on the walls and floors seems to be occupied by memorials and graves. To my mind it seems too much overcrowded, but after entering the church and wandering about, I was stirred with unusual emotion as I realized that beneath my feet were the remains of so many of the world's greatest men. Among the hundreds of graves covered by the marble pavements I paused with emotional reverence as I traced these names: Chaucer, Spenser, Isaac Newton, Handel, Darwin, Charles Dickens, Tennyson, Pitt, Gladstone, Dryden and many more. The remains of Queen Elizabeth rest at one side of the church and on the opposite side in a similar sepulchre lies her victim, Mary Queen of Scots.

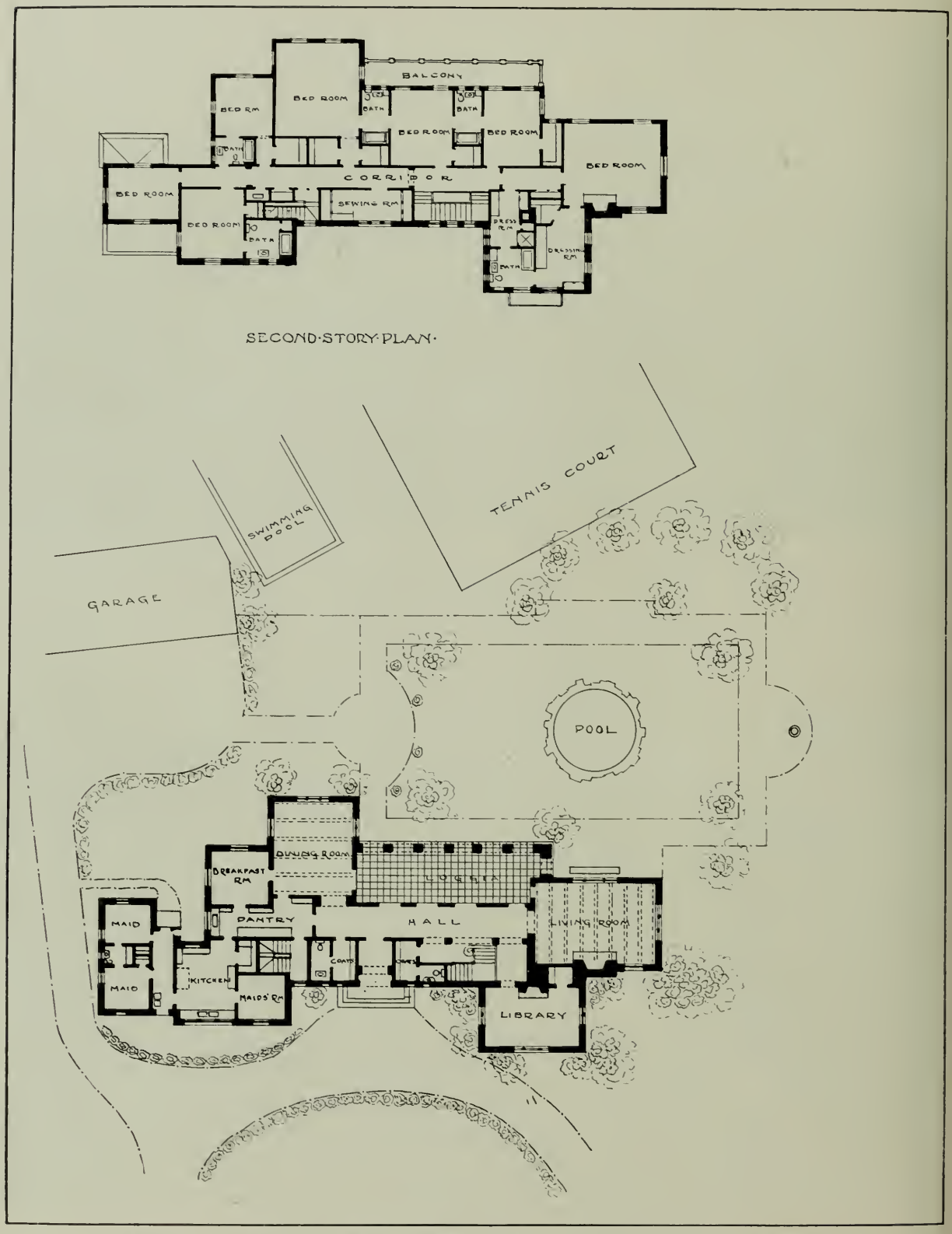
WESTMINSTER ABBEY, LONDON

Westminster Abbey has inspired many writers. Washington Irving says:

[Turn to Page 102]

RESIDENCE OF MR. HAMILTON CARHARTT, JR., SAN MARINO, CALIFORNIA
Herbert R. Brewster, Architect

RESIDENCE OF MR. HAMILTON CARHARTT, JR., SAN MARINO, CALIFORNIA
Herbert R. Brewster, Architect



PLANS, RESIDENCE OF MR. HAMILTON CARHARTT, JR., SAN MARINO

HERBERT R. BREWSTER, ARCHITECT

The AUTOMOBILE CAMPING GROUND

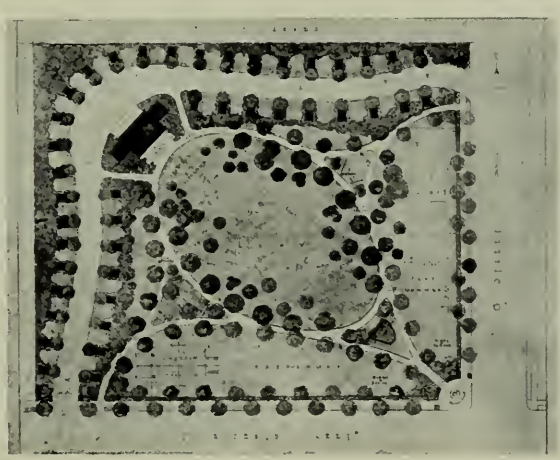
A Modern Element in Park Design

by Professor J. W. Gregg ~ Landscape Architect

PROGRAMS having for their object the development of public parks and recreational areas in general, which in the past have so clearly demonstrated their function of conserving the health, the morals, and the fine spirit of cheerfulness and enthusiasm so vital to the welfare of our citizenship, are rapidly developing in all progressive communities. It has been said that "The wrongs against society are committed by our people not in their hours of work, but in their hours of leisure," and the responsibility lies not wholly with the people who perform these unfortunate acts but with the people who have not been wise enough to see to it that the fundamental business of any community at large is to make it increasingly easy for people to do right and increasingly hard for them to do wrong. It is gratifying to note that many communities have thus far not lost sight of the economic value of parks and recreational areas, and are continuing to make it easy for our people to find wholesome, happy and healthful outdoor enjoyment so necessary to the upbuilding of their mental and moral fiber.

From the small level areas providing only an irregular greensward and a miscellaneous tree growth, have been developed the so-called modern park-playgrounds with their numerous features and a more compact, intensive use, all compatible with the increasingly progressive and complex life of the people. Correspondingly, individual local requirements have rapidly broadened to include those of the automobile public, where heretofore the designing of the average sized public park has involved the consideration only of those problems and features of direct interest and value to the residents of the community in which it is located.

While new features or elements, either of utilitarian or aesthetic value in park design and construction, are constantly demanding consideration, probably one of the latest and quite important is the problem involving the wholesome and friendly entertainment of the automobile traveling public. The automobile has, without doubt, materially changed many of our business methods as well as those which have hereto governed our mode of living in general, and like all similar important revolutionary factors, it has introduced numerous problems which must necessarily reach a solution before unity and harmony of thought and action can prevail.



PLAN OF MOTOR PARK, MARYSVILLE, CALIFORNIA
J. W. Gregg, Landscape Architect

As a pleasure vehicle the automobile is serving the very important and desirable function of bringing thousands of people into closer and more intimate contact with the open country. It is calling forth that wanderlust and primitive instinct for camp life so inherent in us as a nation of pioneers. So extensive has become this type of traf-

SUPERINTENDENT'S HOME, AUTOMOBILE PARK, MARYSVILLE

J. W. Gregg, Landscape Architect

fic that good roads and hotels are not always an absolute necessity for those who wish to penetrate the heretofore strictly rural districts. Good roads, however, as they continue to spread in net-like fashion over the state, are important factors in directing and controlling the bulk of automobile traffic. Because of the large amount of such traffic and the fact that an increasingly large number of people are making a practice of camping en route, the numerous beauty spots, which were originally located along our highways and which furnished ideal conditions for temporary camps, are fast being destroyed.

The "auto pirate" and the "road hog" are one and the same animal, living off the "fat of the land," destroying and rendering unsanitary all camping spots which they frequent. Roadside thievery, vandalism, and undesirable sanitary conditions are calling to the attention of towns and cities the necessity and desirability of establishing municipal auto parking areas where proper camping facilities can be furnished and maintained in satisfactory condition. Many municipalities in California are now providing such camping sites and their popularity is evidenced by the heavy demands made upon them. That such features are serving a very useful purpose is without question.

The introduction of the auto camping feature not only adds a new element to park design, but many new problems as well, and California towns and cities are meeting the main problem in three different ways:

First, by securing a piece of wooded land near the highway outside of the city proper and permitting free camping privileges. Very often in this case there are no conveniences installed by the city, and little or no attention is paid to the maintenance of the area. Sometimes rough board tables and seats are built, water piped to the site, and rough toilet facilities provided. Such areas are, of course, better than nothing, but as a rule they soon become damaged and misused to such an extent that they are unattractive to the better class of tourists.

Second, some communities which already possess large or medium sized parks, which may be wholly or partly developed, are setting aside a portion of such parks for camp use, and as a rule providing more and better camping facilities. Because such an area is within the park as a whole, it also receives some care, and does not, therefore, become a seriously objectionable feature. Usually, however, such a camping area is located with no regard for the design of the park as a whole, and is consequently a most conspicuous and obtrusive element. Such a feature, like all others in park design, should appear to fit into the general scheme, and become a useful as well as ornamental element.

Many cities and towns possess parks with undeveloped spaces where, with due regard

SHELTER, FOLDING TABLE AND SEATS, AUTO PARK, MARYSVILLE

J. W. Gregg, Landscape Architect

to the principles of landscape design and the proper functioning of elements, most serviceable and pleasing camp sites may be established. If in attempting to locate such an area the design and uses of the park as a whole are not studied, the auto camping ground will prove a conspicuous and oftentimes disagreeable "after thought." Such camping spaces should be made as attractive as the rest of the park by the use of a reasonable amount of ornamental plantings and the utilization of materials of construction which are similar to those used elsewhere in the park as a whole.

Roads and walks should be definitely located, well built, and maintained. Proper facilities for cooking should be permanently located in order to prevent campers from building fires wherever their fancy dictates. A good water and sewerage system should be installed, and proper bathing and toilet facilities conveniently but not conspicuously located. It is most desirable to extend the lighting system to that portion of the park as well as to install all other features which will in any way aid in making the site convenient, healthy, pleasant and attractive.

Third, those communities which up to the present have never possessed a well developed park or playground, and which cannot afford to secure a very large piece of land, are meeting this auto camping problem by first having detailed landscape plans prepared which can be followed as fast as time and funds permit. Such plans should provide in a systematic and attractive way for all the features necessary for the health and enjoyment of citizens of the community as well as for those strangers within its gates. If such plans can be prepared in advance of any construction work, all park, playground, and auto camping features can be so arranged as to produce the maximum of service and beauty.

SCIENCE APPLIED to ARCHITECTURE

by G. Szmak - Economist

THE evolution of the construction industry is so rapid that we are compelled now and then to survey conditions, lest we continue to follow methods that were suitable yesterday, but which do not meet the problems of today. Under such conditions the competent architect begins to wonder why he has to compete with services that are inferior to his own in quantity, quality and price.

Architects who have built up firm and wide reputations for competency do not, as a rule, have to meet unfair competition. The question arises, "Should the architect who is competent to produce a good piece of art but whose reputation is not yet established, be compelled to suffer the consequences of degenerated practices? Is it possible to prevent conditions that are detrimental to honest, efficient and truly economical architectural services?"

The answer is, that no profession is fully matured or able to reach its highest state of efficiency without having partly become a science. The majority must apply science to their profession in order to advance and achieve the position of the minority who do not have to meet unfair competition. The architect who knows that he can and does give economical service to the client places himself beyond the reach of unfair competition.

Unfair competition is practices indulged in by the other fellow beyond your power of equal defense. An architect often accepts

work wherein the receipt of the fee for designing is a pure gamble, depending on the job's maturing. How can this architect be expected to give economical service? Yet, if such a job matures, the client and the public in general only appreciate the cheapness of this architect's fee and know nothing of the quantity and quality of service rendered. What can you do about it?

At times, commissions are accepted at a very low rate through unfair competition and the contractor and sub-contractors are compelled to do most of the designing. How does your complete service compare against odds of this nature? There are even cases where the designer, possibly unknowingly, pads the client's payroll by accepting gratuity from contractors or others. These are only a few methods of unfair competition. There are many others which reflect disadvantage, not only upon the one who indulges in them, but the profession and the entire industry; although probably no harm is intended.

The prevention of such practices can only come about if the majority of architects will publicly declare a definite itemized list of their services with the corresponding charge. Discrepancies could then be detected by the client who has knowledge of what he should receive for a certain sum of money.

The construction survey will do more good than anything else in educating the client. Plans and specifications which are not properly made or written cannot be properly surveyed or built from and the client will be sure to find this out when a surveyor is on the job from the preliminaries to the finish. Every architect owes it to himself to use methods which will show every possible evidence of the right intent and economy of his service. The survey is both an aid to and proof of it. Only thus will the public learn the difference between competent and incompetent service.

There are now a number of trade and professional organizations that are fighting against "incomplete" drawings and "unspecific" specifications. Construction surveying is an entirely new profession, and it has not yet occurred to the existing professions or trades to utilize surveys as a means of bettering conditions. The surveyor makes it his business to prevent insufficiency of information and misinterpretation. This means of prevention is a safeguard to the architect as well as the client and builder.

Co-operation with the surveyor will bring about quick and effective results without cost or disruption between the various branches of the industry. The surveyor does not propose to clean up the industry. He does, however, provide the means whereby the industry and the public will be encouraged to play fair.

In the present practice of architecture the architect has come more and more in contact with the engineering and business phases of his profession in a degree unknown to the architect of years ago.

The architect's business knowledge is being made more complete as it becomes necessary for him to carry on transactions with and for his client. His contact with the management branch of engineering, which is the builder, is of long standing. More recently the architect has begun a closer co-operation with the structural and mechanical designing divisions of engineering. The next step in the evolution of his profession is to secure the co-operation of the first essential division of engineering knowledge, the surveying of construction.

Architecture alone is art or negative knowledge but through co-ordination with each division of engineering, architecture becomes economically productive because the negative and positive forces commune in absolute harmony; art having become mated with science. This fusion of architecture and engineering, through the division of surveying, will provide the architect his most needed helpmate, the construction surveyor.

Construction surveying is the science of measurement, tabulation and analysis by uniform units applied to the quantity and quality of material and workmanship in the physical members of a civil structure.

ENGINEERS' BUILDING SAN FRANCISCO

by C. H. Snyder ~ C. E.

IT is a far cry from the original quarters in the basement of the Sutter Hotel, under the Kearny Street sidewalk, to the present luxurious rooms on the 14th and 15th floors of the Insurance Center Building, San Francisco, where today the Engineers' Club is located. Older members who have seen the transition from the very modest two basement rooms to the present commodious, light and airy quarters, may justly feel a thrill of satisfaction at the progress made by this professional organization.

A hasty glance at the roster indicates that at least sixty of the seven hundred and fifty members date back to the early days in the basement. Beside those engaged in strictly professional work, there are many executives in various manufacturing enterprises and public service corporations, as well as representatives of not a few eastern manufacturing concerns.

The vision and enthusiasm of W. W. Briggs and others accomplished the removal from the Sutter Hotel to the top story of the Mechanics Institute Building at 57 Post Street. Here the growth was steady, except for some lean years during the World War, in which the Club was well represented. Here, also, we paid off our debts and began the accumulation of a surplus against the time when we would have to have more commodious quarters.

ENGINEERS' CLUB BUILDING, SAN FRANCISCO
Powers and Ahnden, Architects

It is a matter of pride to the active members of the Club during those years at 57 Post Street, that they were able to keep the Club going on, even during adverse conditions, and bring it into its present prosperous state. Too much credit cannot be given to those who gave their time and labor for the good of the organization.

When the time came to plan for new quarters, the club was in a position to call on specialists in every line connected with construction, equipment, decoration, planning, furnishing, etc., to the end that we have not only utilized the space to the best advantage, but have

gotten our money's worth in everything in connection with making the rooms usable and a joy to the members.

The Engineers Club, as its name indicates, is primarily for engineers of all branches, including chemists and architects. Probably ninety per cent of its members are engaged in work pertaining to one of these branches. The bylaws permit a limited number of members of other professions or business men in pursuits allied to engineering. While the Club is social in character, it is much more than a social club, being the meeting place for most of the engineering societies, and the headquarters for engineering activities of all kinds. In addition to the monthly meetings and dinners of the major engineering societies there are weekly luncheons which any member of a society may attend, whether a member of the Club or not by purchasing a luncheon ticket, thus promoting sociability among members of the various societies and adding to the enjoyment of the meetings. Meetings of Engineering Council are also held at the Club, as well as of various minor engineering organizations.

LOUNGE, ENGINEERS' CLUB, SAN FRANCISCO
Powers and Ahnden, Architects

Interest is created by occasional luncheon talks by visiting engineers or others on live topics of special or general interest, engineering works, travel, etc., often illustrated by slides or moving pictures.

This resume of engineering activities sounds somewhat formidable, but as a mat-

ter of fact the ordinary club life goes on much as in any social club, as a glance at the lounge, library or game room would readily show. Though sometimes characterized as unsocial and unduly serious, the engineer can be and is a delightful companion, and has the ability to talk on almost any subject scientific, political or frivolous, entertainingly and with a good working knowledge of his subject. The character of his occupation is such as to require clear thinking and accurate knowledge. Many of the members are active in the various sections of the Commonwealth Club, and other civic and social organizations, and the members generally are interested in the development of the community, in which they take an active part: civic improvement, clean politics, and a greater and more glorious San Francisco.

DINING ROOM, ENGINEERS' CLUB, SAN FRANCISCO
Powers and Ahnden, Architects

A. I. A. CONVENTION

The Pacific Coast delegates to the American Institute Convention in St. Louis have returned home enthusiastic over the success of the meeting. The various Chapters will hear reports from delegates at their next meetings.

Standardization of design threatens the nation's architecture, the board of directors of the Institute declared in a report to the convention. Fear was expressed that design may become "ordinary, humdrum, and nondescript," reducing communities all over the United States to a common level. "There is even now becoming evident in

LIBRARY, ENGINEERS' CLUB, SAN FRANCISCO
Powers and Ahnden, Architects

our work from Coast to Coast, from the Great Lakes to the Gulf, a universal product made to sell, and this cannot be attributed alone to the efforts of the uneducated or inefficient architect," the report said. "Historical associations appear to be more and more neglected and considered by members of the profession as of diminishing or little importance," the report continued. "In consequence a certain charm and the resulting surprises that might properly be anticipated in traveling, here or there, are less easily found as time goes by."

"The age of specialization is not leading up to the mountain tops," said J. Monroe Hewlett of New York, chairman of the Institute's committee on allied arts, who directed a convention symposium on collaboration in the arts of design.

"The vaster the fabric of the nation, the more essential it becomes that the efforts of all the individuals who are contributing to the finished result shall be efficiently coordinated."

Community planning to bring about balanced use of neighborhood areas, to adapt zoning to the age of electricity and to check the "disfiguration" of rural America were other subjects discussed at the meeting. The influence of the layman, of the art patron, of environment, of tradition and of education on the art of design were also considered.

C. Herrick Hammond of Chicago was elected president to succeed Milton B. Medary of Philadelphia.

J. Monroe Hewlett of Brooklyn, N. Y., was chosen first vice-president and William J. Sayward of Atlanta, Ga., second vice-president. Frank C. Baldwin of Washington, D. C., secretary, and Edwin Bergstrom of Los Angeles, treasurer, were re-elected.

Keystone, Photo

TOWER, PASADENA CITY HALL, PASADENA, CALIFORNIA

BAKEWELL AND BROWN, ARCHITECTS

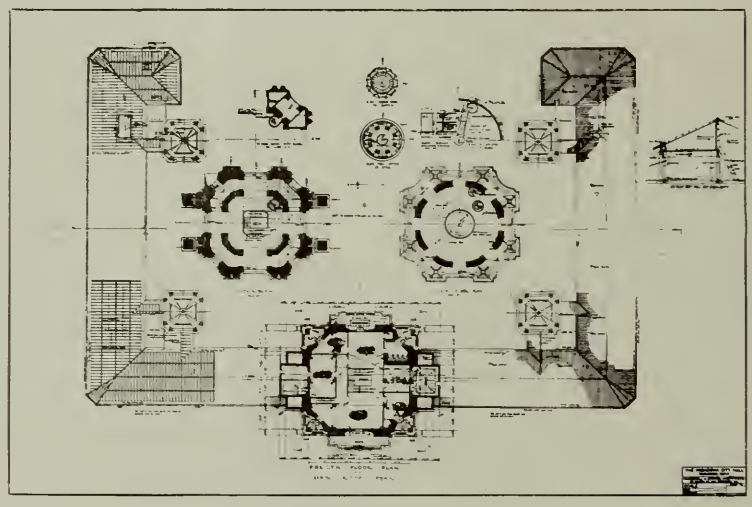
Hiller, Photo

TOWER, PASADENA CITY HALL, PASADENA, CALIFORNIA

BAKEWELL AND BROWN, ARCHITECTS

DOME FROM PATIO, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS



FOURTH FLOOR PLAN, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS

STAIR TOWER FROM PATIO, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS

John W. Topham, Photo

PASADENA CITY HALL, PASADENA, CALIFORNIA

BAKEWELL AND BROWN, ARCHITECTS

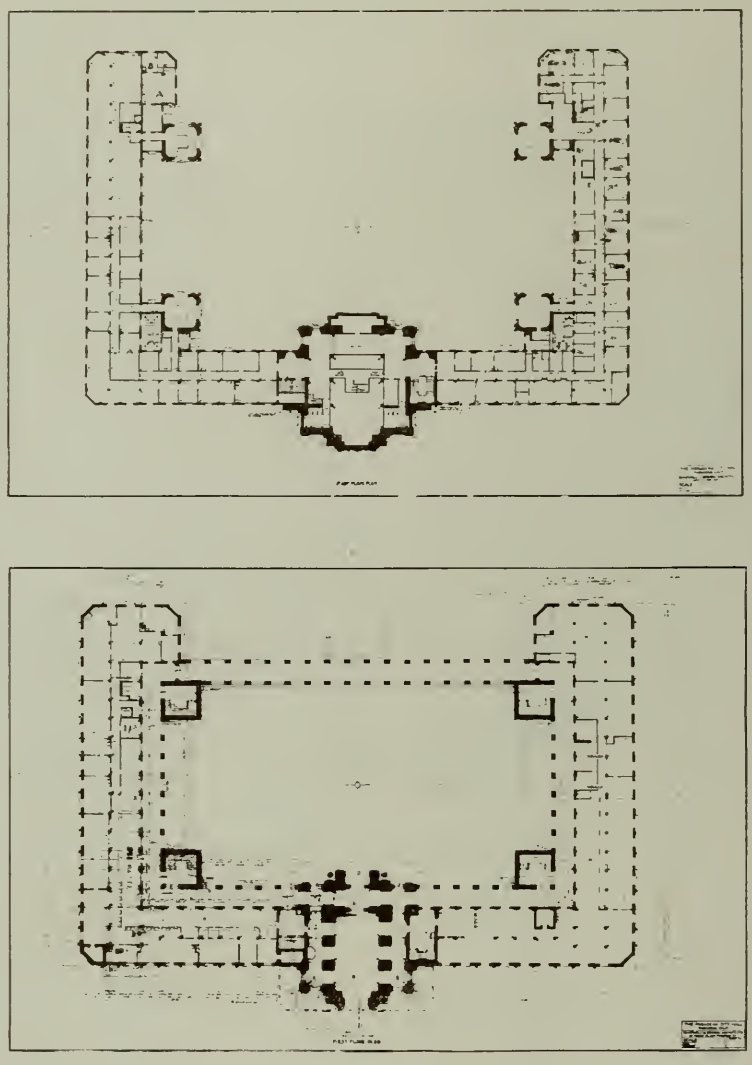
DETAIL, MAIN ENTRANCE, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS

ENTRANCE FROM PATIO, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS

MAIN FACADE, PASADENA CITY HALL, PASADENA
BAKEWELL AND BROWN, ARCHITECTS



FIRST AND THIRD FLOOR PLANS, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS

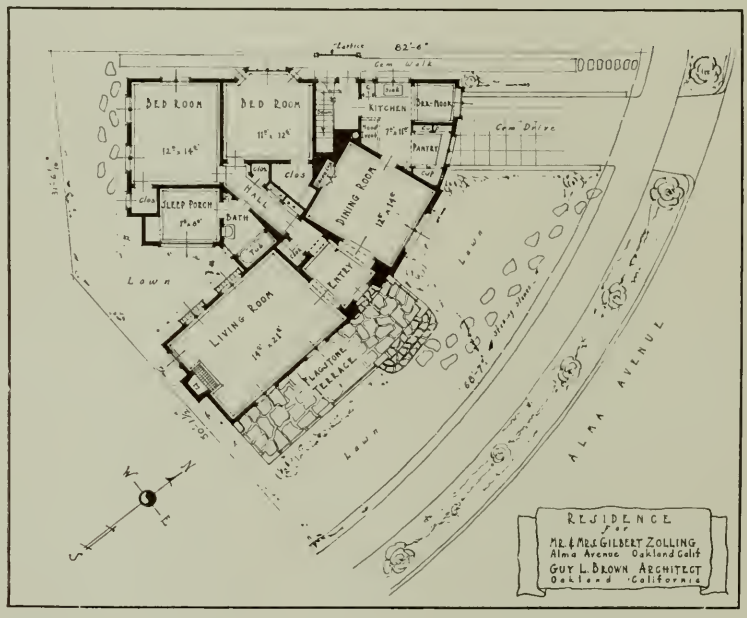
ARCADE OF PATIO, PASADENA CITY HALL, PASADENA

BAKEWELL AND BROWN, ARCHITECTS

McCullagh, Photo

HOUSE FOR MR. AND MRS. GILBERT ZOLLING, OAKLAND, CALIFORNIA

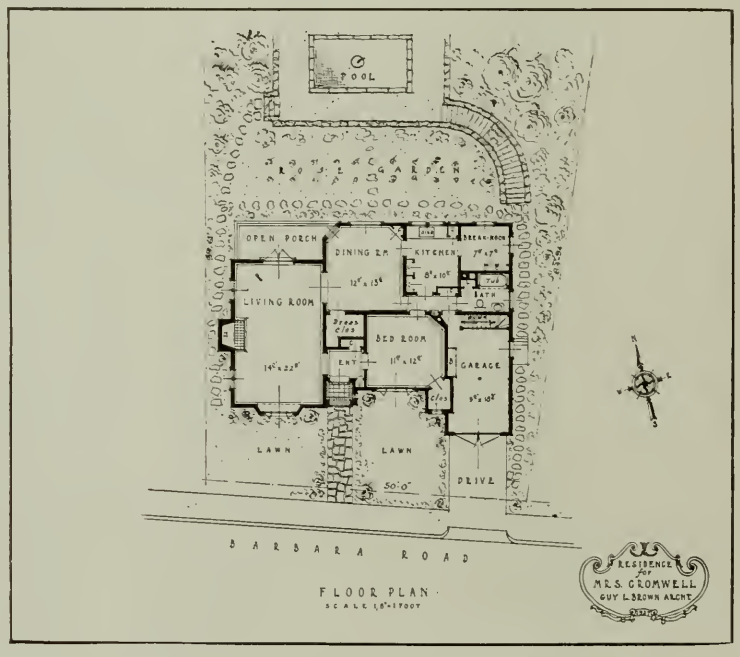
GUY L. BROWN, ARCHITECT



PLAN, RESIDENCE FOR MR. AND MRS. GILBERT ZOLLING, OAKLAND

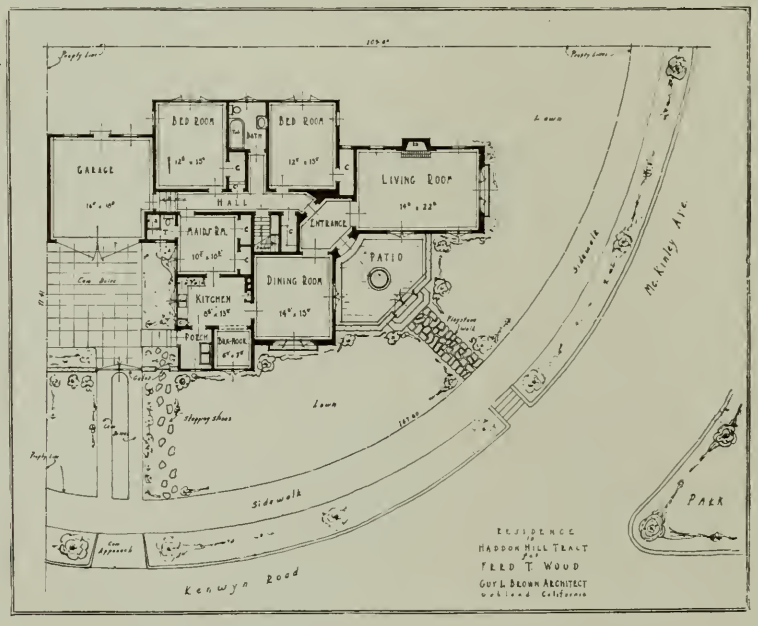
GUY L. BROWN, ARCHITECT

HOUSE FOR MRS. BERTHA AND MISS CROMWELL, OAKLAND
GUY L. BROWN, ARCHITECT



PLOT AND FLOOR PLAN, HOUSE FOR MRS. BERTHA CROMWELL, OAKLAND
GUY L. BROWN, ARCHITECT

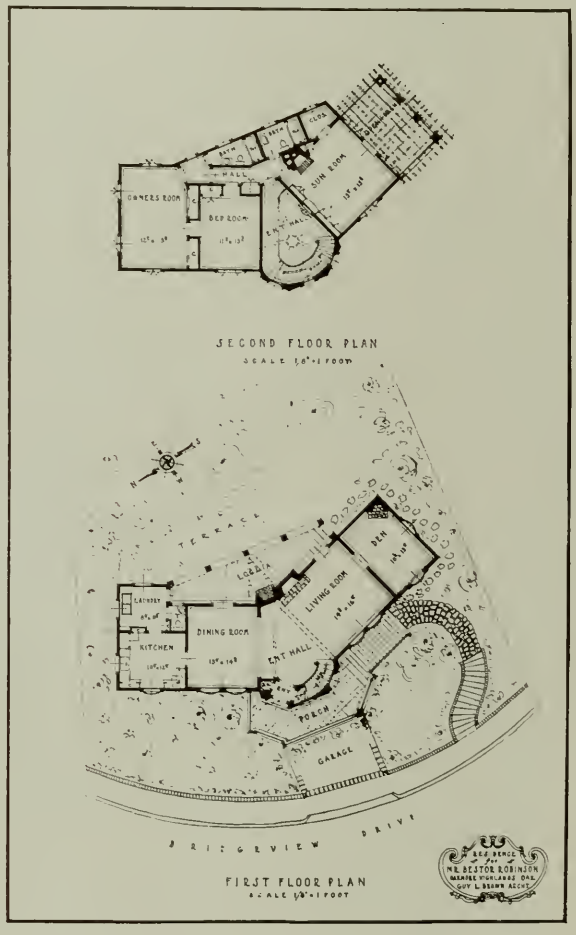
HOUSE FOR FRED T. WOOD, OAKLAND
GUY L. BROWN, ARCHITECT



PLOT AND FLOOR PLAN, HOUSE FOR FRED T. WOOD, OAKLAND

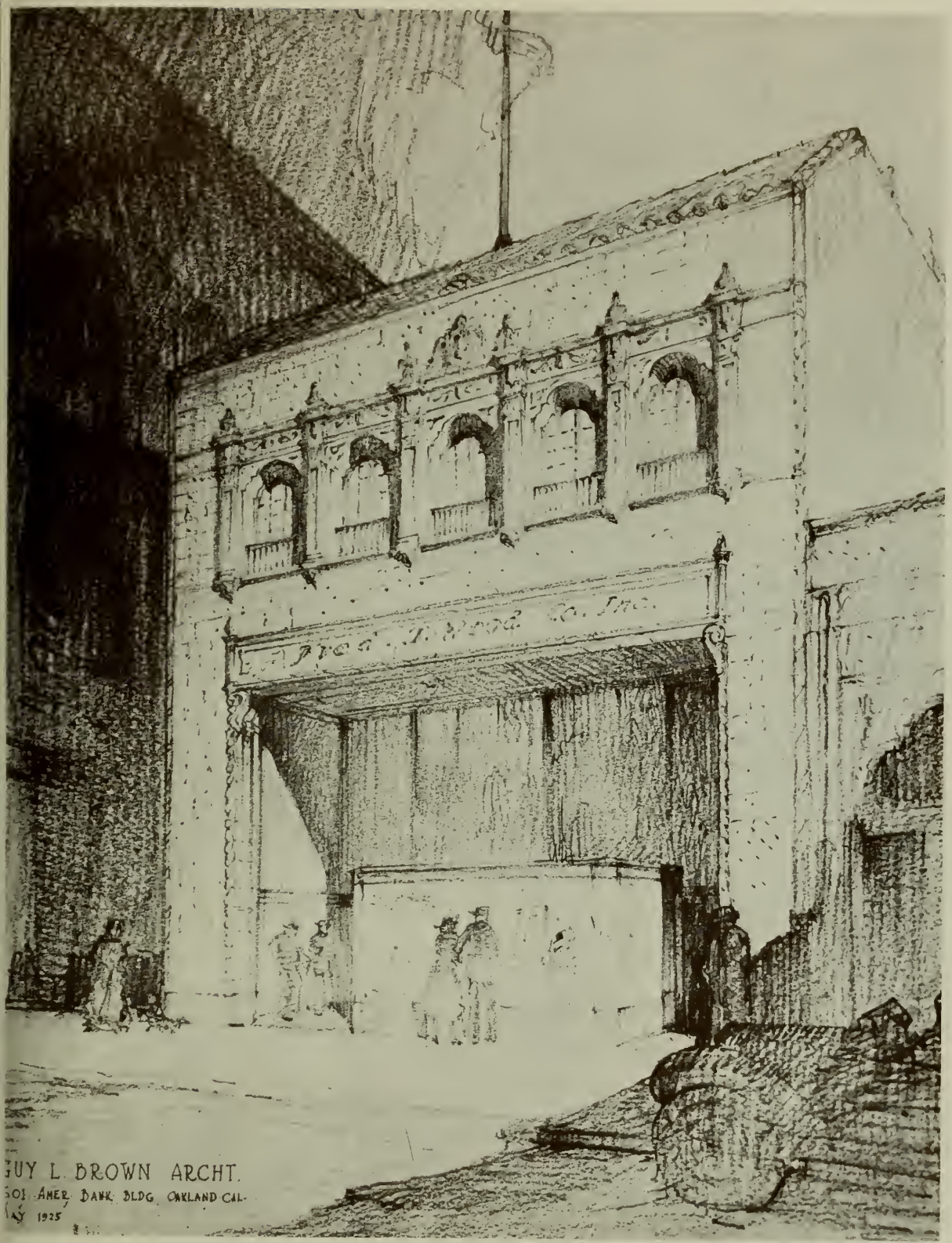
GUY L. BROWN, ARCHITECT

HOUSE FOR BESTOR ROBINSON, OAKLAND
GUY L. BROWN, ARCHITECT



PLOT AND FLOOR PLANS, RESIDENCE FOR BESTOR ROBINSON, OAKLAND

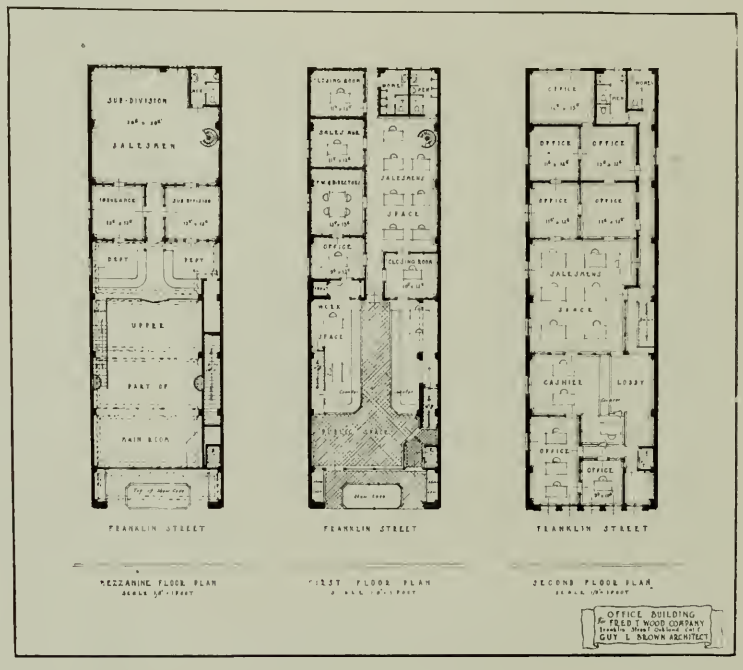
GUY L. BROWN, ARCHITECT



PERSPECTIVE, BUILDING FOR FRED T. WOOD CO., INC., OAKLAND
GUY L. BROWN, ARCHITECT

BUILDING FOR FRED T. WOOD CO., INC., OAKLAND

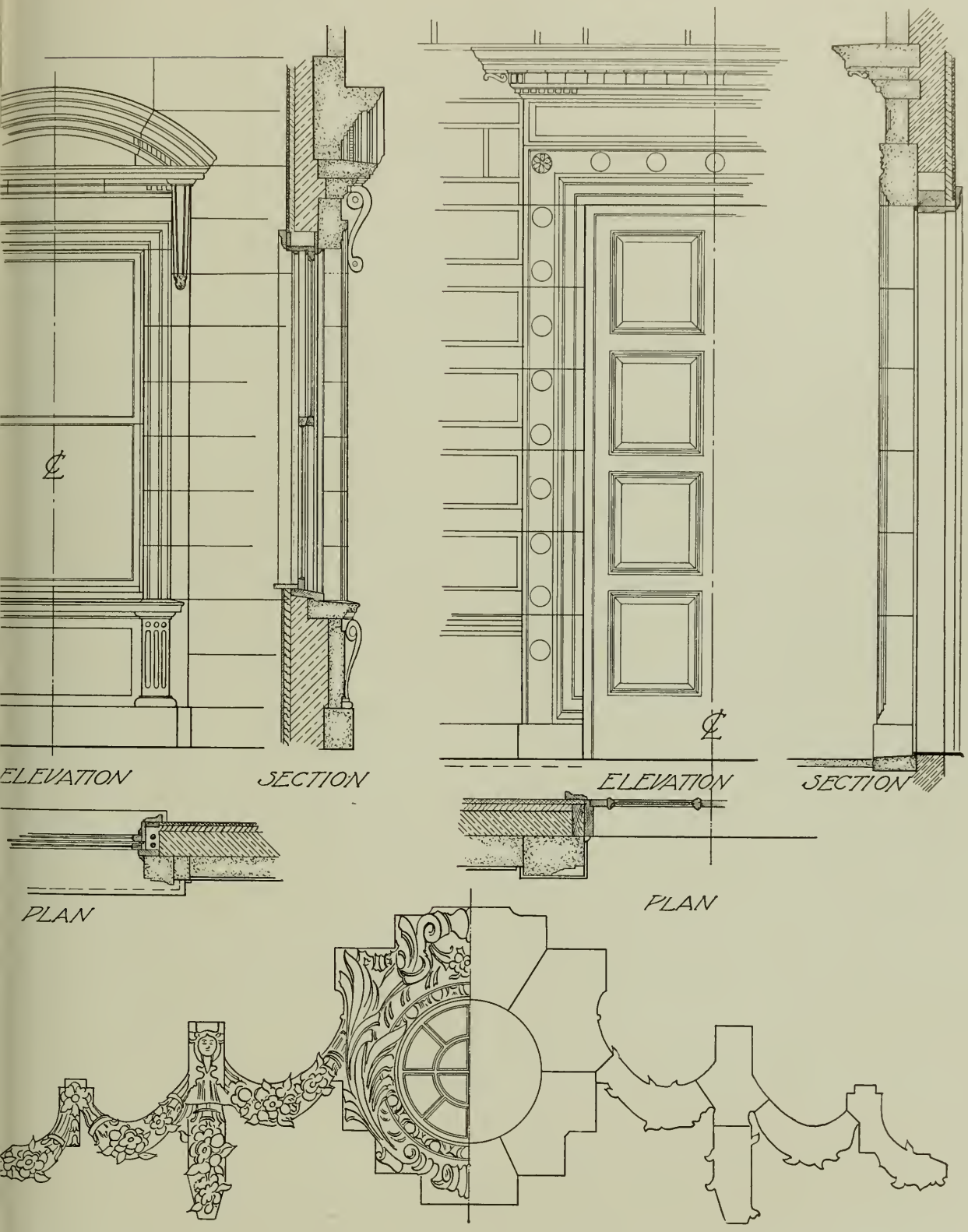
GUY L. BROWN, ARCHITECT



PLANS, OFFICE BUILDING FOR FRED T. WOOD CO., INC., OAKLAND

GUY L. BROWN, ARCHITECT

WINDOW AND DOOR TRIM



SCALE - ONE QUARTER INCH EQUALS ONE FOOT

Courtesy of Vermont Marble Company

MEASURED DRAWING FOR MARBLE DOOR AND WINDOW TRIM, ARLINGTON MEMORIAL AMPHITHEATRE, WASHINGTON, D. C.

CARRERE & HASTINGS, ARCHITECTS

LEGAL ASPECTS OF BUILDING LINE ORDINANCES

By Edward D Landels

BY A Building Line, or Set-Back Ordinance, is ordinarily meant one which requires that all buildings that may be erected upon a particular street be so located that no substantial part thereof shall be within a certain distance of the street line. Ordinances regulating the heights of buildings or requiring that above a certain height they shall be "set back" a certain number of feet are not included in this discussion.

Building line ordinances may be enacted for either of two very distinct purposes. A failure to clearly distinguish between these two purposes has lead to considerable confusion as to the validity of such ordinances in particular instances.

First, a building line may be established on a certain street for the purpose of insuring adequate light, air and sunshine to buildings on the street, of lessening fire hazard, and of preserving the attractiveness of the street for residential uses. Such purposes are substantially the same as those which prompt zoning legislation. Such an ordinance finds its sanction, for example, in the same considerations as does an ordinance preventing the industrial use of property located in a residence district.

Secondly, a building line may be established for the purpose of precluding the necessity of destroying improvements when the street is later widened. When a city purports to establish a building or set-back line upon a street which it contemplates widening, its purpose usually is simply to save the city the cost of the improvements when the property is actually condemned for street purposes.

It is, of course, a settled tenet of American constitutional law that private property cannot be taken for public use except upon the payment of compensation. (Private property consists as much, of course, of those rights incident to ownership as of the physical property itself.) It is equally well settled, however, that an owner is not entitled to compensation for incidental damage to his property resulting from the exercise of the so-called "police power." By the police power is meant the power residing in the states and their political subdivisions to adopt and enforce the laws designed to promote the public health, safety, or general welfare. Comprehensive zoning ordinances are sustained as a valid exercise of the police power.

There are, to be sure, no very clear lines of demarcation between those restrictions upon the use of private property which are held to be a valid exercise of the police power and for which no compensation need be made, and those which are held to constitute a taking of private property for public use. If a city, by a zoning ordinance, prevents an owner from building anything but a single family residence upon his lot, it has unquestionably deprived him of a part of his property. The validity of such restrictions were long in doubt, but are now in appropriate cases held a legitimate exercise of the police power and no compensation need be paid the owner affected. If the city, however, creates a public easement upon a strip of a man's lot for street or for park purposes it must compensate him. The distinction, though not very real upon analysis, is for practical purposes, evident enough.

When a city, by a set-back ordinance, prevents an owner from building within a certain distance of the street, it has deprived him of a valuable property right, whatever the object it have in mind. The individual owner may be no less injuriously affected

Editor's Note: Nearly all the Pacific Coast cities are either contemplating the use of extensive set-back lines or have already imposed them on streets; indicating that this subject is of vital concern to the building industry. Mr. Landels is counsel to the Major Highway Committee of Oakland.

when the purpose is to preserve the residential attractiveness of the street, as when the purpose is to save the city the cost of purchasing improvements when the street is later widened. There would seem, however, to be much the same distinction as that between a single family zoning ordinance, and the acquirement of a street easement.

Suffice it to say, that as the law stands, apparently the former "type" of set-back is valid with no provision for compensation, while the latter type is valid only if means are provided for compensating the owners affected.

American constitutional law has inherited much of the genius of the common law for adjusting itself to the needs of the time. That zoning legislation in a very real sense amounts to a taking of private property for public use cannot be gainsaid. Such legislation generally divides a city's area into zones and decrees that only certain types of structures can be built upon property located within the respective zones, that in certain zones only a certain area of a lot may be built upon, and that in certain zones nothing but single family residences may be built. The imperative need of such legislation, coupled with the practical impossibility of ever satisfactorily compensating the owners for the loss occasioned by such restrictions has led the courts, after much travail, to classify zoning legislation as a valid exercise of the police power. In the last analysis the reasoning of the courts in the recent zoning cases has been of a very practical variety.

In common with zoning legislation there has long been a conflict as to the validity of set-back ordinances. The Supreme Court of Maine, for example, in 1925, said:

"The weight of authority seems to be that building lines cannot be justified under the police power . . . but must be accomplished by the exercise of the right of eminent domain with compensation; such by the law of this state, is the method for the establishment of parks."

In two recent cases, however, the constitutionality of building line ordinances making no provision for compensating owners affected have been sustained. In each of these cases the ordinances affected residential streets and could be said to be intended to insure light, air, and sunshine, to reduce the fire hazard, and to generally promote the public welfare. In the case of Gorieb vs. Fox et al, 47 Sup. Ct. Rep. (Adv. Sheets) 675, the United States Supreme Court in May of last year held that such an ordinance of Roanoke, Virginia, did not violate any right guaranteed under the federal constitution. In the case Thille vs. Board of Public Works of Los Angeles, 52 Cal. App. Dec. 927, the California District Court of Appeal, in April of last year, held that such an ordinance did not violate any rights guaranteed under the California State Law.

In the former case the Supreme Court said:

"The remaining contention is that the ordinance, by compelling petitioner to set his building back from the street line of his lot, deprives him of property without due process of law. Upon that question the decisions are divided as they are in respect to the validity of zoning legislation generally.

"But after full discussion of the conflicting decisions, we recently have held in Euclid vs. Amber Co., 272 U. S. 365, 47 S. Ct. 114, 71 L. Ed. 303, that comprehensive zoning laws and ordinances, prescribing, among other things, the height of buildings to be erected (Welch vs. Swasey, 215 U. S. 91: 29 S. Ct. 567; 53 L. Ed. 923) and the extent of the area to be left open for light and air, and in aid of fire protection, etc., are in their general scope valid under the federal constitution. It is hard to see any controlling difference between regulations which require the lot owner to leave open spaces at the sides and rear of his house and limit the extent of his use of the space above his lot and a regulation which requires him to set his building back a reasonable distance from the street. Each interferes in the same way, if not to the same extent, with the owner's general right of dominion over his property. All rest for their justification upon the same reasons which have arisen in recent times as a result of the great increase and concentration of population in urban communities and the vast changes in the extent and complexity of the problems of modern city life."

In this case the Roanoke ordinance created set-back lines which were required to be at least as far from the street as were sixty per cent of the existing houses in the block. Under the ordinance the council reserved the authority to make exceptions and permit the erection of buildings closer to the street.

In the Thille case the California court sustained an ordinance of Los Angeles which prohibited the erection of any build-

g within thirty feet of the street line of a articular street. The court goes so far as say that the police power extends to the rotection of a person's health, comfort and uiet. The opinion, though loosely written, robably establishes the validity of such rdinances in California.

The enormous increase in the use of the utomobile during the last decade has imosed upon city streets a burden they were ever designed to bear. Our streets have roven inadequate to the demands of indidual automobile transportation.

To meet this problem many cities have, uring the last few years, adopted compreensive major street plans; in California, otably Los Angeles, Oakland, Sacramento nd San Jose. These plans consist of comrehensive systems of major traffic thorughfares designed to take care of all of ıe more important traffic movements vhich exist or are likely to develop in the espective cities during the next twenty or hirty years.

Needless to say, these street plans conemplate many and extensive street openngs and widening projects. The cost of nany such projects is so great that, unless heir need is immediately compelling, they vill not be carried out for several years. Their eventual necessity is, however, conceded.

If new buildings are permitted to be erected to the existing street line on streets vhich it is proposed to widen, any widenng will, in many cases, become forever impossible. The cost will be made prohibitive. Traffic will be forced to take other less desirable routes or subways and elevateds vill be erected.

If, instead, all new buildings upon such streets can be required to be set back to the ines of the street as they will be when the street is widened, the cost of widening may be greatly reduced. The widening may become almost automatic as the existing buildings become obsolete. In Los Angeles many new and costly buildings have been set back on Eighth Street, greatly facilitating the eventual widening of the street in accordance with the major street plan.

The courts have universally held that an ordinance which purports to require that new buildings be set back a certain distance from one's property line to conform to the lines of a new street or street widening, is unconstitutional unless provision is made for compensating the owner. But few states have provided satisfactory procedure for compensating owners in such cases.

In many cases, of course, damages resulting from the establishment of a set-back line will be merely nominal, particularly when no building already exists or none is contemplated. When, however, one is required to set back a building on a street on which many buildings already extend to the street line the damages may be considerable. They may consist not only of loss of business and tenants due to the set-back but actual loss of floor space.

If the city were required in the first instance to establish the set-back by bringing an action against the owner of each lot to condemn an easement, the procedure would be long and costly. Some statutes therefore provide that any owner failing to claim compensation within a certain time after the passage of the ordinance will be deemed to have waived any. Those claiming damages are entitled to have them assessed by commissions with a right of appeal to the courts.

The Standard City Planning Enabling Act, prepared by the Advisory Committee on City Planning and Zoning appointed by Secretary Hoover, outlines the most satisfactory procedure yet devised. Under this procedure if a city council contemplates widening a street, say twenty-five feet on one side, within say five years, the council may pass an ordinance declaring that a strip on one side of the street is, for a period of five years, "reserved for future acquisition." Any owner affected may within a certain period file a claim for compensation. The compensation is then determined by a board of appraisors with a right of appeal to the courts.

The act then provides that when the street is widened and the twenty-five foot strip actually acquired no compensation shall be paid for any structure erected on the strip during the period of reservation. The effect of such procedure is to protect the city from

having to pay for destroying costly improvements erected after it has been determined to widen the street, and at the same time to protect the individual owner from any loss resulting from his inability to erect anything but temporary structures on the reserved strip.

These provisions were substantially incorporated in the California City Planning Act, adopted at the last session of the legislature (Statutes 1927, Chap. 874). One or two errors were made in drawing the act, however, which may make their provisions inoperative. Likewise, no provision was made for the creation of assessment districts to bear the cost of establishing such lines. If the necessary corrections are effected at the next session of the legislature, California cities will have an equitable and workable method for protecting future street widenings and openings.

Legislation has not kept pace with the city planning movement. If the beneficent effects of city planning, zoning and architectural control are to be realized, effective legislation must be devised and constitutional limitations must receive a more liberal interpretation. And no sort of legislation is more important than that which will protect the carrying out of city plans by requiring all public and private development as far as practicable to conform to a scheme for the physical development of a community or region.

WESTMINSTER ABBEY

[Concluded from Page 56]

"The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb; while every footfall whispers along the walls, and chatters among the sepulchres, making us more sensible of the quiet we have interrupted. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the greatest men of past times, who have filled history with their deeds, and the earth with their renown."

WORK OF GUY L. BROWN, ARCHITECT

[Concluded from Page 55]

used, with an arcade treatment of the front for display purposes. The street front exterior is of matt glaze polychrome terra cotta with tile roof, ornamental iron window rails and pink Tennessee marble base at the bottom of the show windows. The structure has a reinforced concrete frame with terra cotta tile curtain walls.

The interior is laid out with ornamental plaster beams and brackets in the main business lobby, which is twenty feet in clear height. All walls and trim are stippled in Tiffany blend finish with mahogany and plate-glass counters, pink Tennessee marble floor and ornamental iron rails. The rear portion of the main floor is divided into offices, closing rooms, etc., as shown in the plan, with a mezzanine floor extending over the office portion. The building is equipped with a steam heating system which is supplied with steam from commercial street mains. There is an automatic elevator running from the first to the second floor.

NOTABLE BUILDING RESTORED

A most interesting story attaches to the restoration in America of an old English priory, originally constructed in the twelfth century, at Warwick, England. This building, now a home in Richmond, Virginia, was bought at auction in England by Alexander W. Weddell, consul-general in Mexico for the United States.

The priory, once purchased, was brought to America and with the assistance of Henry G. Morse, well-known architect of New York City, was re-erected in Windsor Farms, Richmond, Virginia.

The priory as purchased was in reality in three parts. There was a section belonging to the twelfth century, another part representing Elizabethan period and the third obviously Georgian. When brought to Richmond the material was rebuilt into a design which faithfully restores portions of three historic English houses.

ROB'T STACY-JUDD'S MAYAN WORK

[An Appreciation]

EDITOR'S NOTE—*The author of this communication is a native of Guatemala and a sculptor of considerable experience in the ancient Toltec, Mayan and Aztec arts. One of the best examples of Mr. Stacy-Judd's Mayan architecture is the Community Hotel, Monrovia, California, which was illustrated in The Architect and Engineer, May, 1926.*

A RENAISSANCE of Mayan architecture and the allied arts is to be deplored, but if the theme alone is not sufficient on which to create a new style, then let us rejoice in a Mayan renaissance. However, a great hope is now fostered that the creative geniuses will finally establish a course which will lead to the greatest desire of the people of Northern America, namely, an architecture purely their own. A start has been made and we look with intense feelings to the individual instances as they mature in widely scattered points on this continent. All indications point to the establishment of a decided American style. Architects and artists, manufacturers and laymen, are enthusiastic about the glories of the ancient Mayans and with general public encouragement, a revolution in architecture and its allied arts and crafts is assured.

Mayan architecture, which flourished in the northern part of Central America, besides being one of the most beautiful of the ancient styles of the continent, is considered perhaps the most advanced by reason of its structural development and well-thought out details. It has come to attract the attention of architects and artists, perhaps because of its unique and mysterious characteristics, highly developed and yet retaining much that is primitive.

The lively interest that I have sustained since my first youth in the study of the national art of my country makes me note with deep satisfaction the universal recognition and high artistic values that the ancient monuments of our Indians are now receiving, and I follow with great interest its growth from day to day in Northern America.

In California has fallen the seed of Mayan architecture and already beautiful buds are blossoming. An architect, Robert B. Stacy-Judd, who resides in Hollywood, California, is the first architect in America to develop a new architecture from the styles of the Mayan art in harmony with structural requirements and modern necessities, practical and decorative. I notice his personality characteristically displayed in his compositions and his unbalanced symmetry, if I may so phrase it, that results in opportune and happy originality. In the development of the projects he has worked freely, allowing fantasy to run without putting too many restrictions upon it, and the result is a most harmonious development and concrete whole of great unity, due no doubt to the conciliation between the aesthetic viewpoint of the architect and the demands of modern planning and requirements. The vivid imagination of Mr. Stacy-Judd stamps his creations as very original rhythms of modern thought and link the elements of the Mayan architectural style in harmonious and elegant distributions.

To his interior decorative ornament and color schemes he displays the ostentation that pertained to the temples and palaces of the Mayan era, whilst again he combines the elements of colonial California, originally characterized in the style of the Mission and Spanish, with sincere motives, achieving results of exquisite discretion.

Another noteworthy theme of the architectural developments of the architect, Mr. Stacy-Judd, is seen when he treats with great expansion the styles of construction and design of the Indians of Southwestern United States and Northern Mexico that still exist in the native pueblos of the Hopi, Zuni, and Navajos of New Mexico and Arizona. These enchanting and sincere creations of Mr. Stacy-Judd are without doubt preserving in the most permanent manner the distinct humanness of the ancient Toltec, Mayan and Aztec peoples.

RAFAEL YELA GUNTHER, Sculptor
Hollywood, California.

The
ARCHITECT AND ENGINEER

SINCE 1905

An illustrated monthly magazine of Architecture, Engineering and Allied Arts and Crafts.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; Canada, $4.00; Foreign, $4.50; Single Copies 50 cents.

Publication Office:
1662 RUSS BUILDING, SAN FRANCISCO
Telephones Douglas 1828 - 1829

Vol. 93 JUNE, 1928 No. 3

A Plea For Competitions

ON another page is published a communication by Curtis Tobey, architect of San Diego, urging the Board of Education of that city to sponsor an architectural competition for new school buildings to be built under a recently authorized bond issue of $2,313,000. Mr. Tobey, in a letter to the editor, expresses the belief that the time has come for the revival of architectural competitions for public work. He adds, "I do not mean a return to the old system which so often was competition in name only and a cloak to the worst sore of political intrigue, but a restoration of the office of architectural competitions to function in its true spirit and principle and to rightful objectives."

We hope Mr. Tobey will be successful, but admitting all that he says about overcoming the old system of political intrigue, there always will be some sore ones after a competition. Each competitor naturally regards his plan the best. Failing of recognition he is sure to feel badly and while there are those who will admit defeat and take their medicine philosophically, still there are others who refuse to accept a winning design as better than their own. They usually find an excuse for grumbling. Not infrequently they fortify themselves with technical data that points out the winning contestant's failure to comply with the letter of the program and so on ad infinitum. But nevertheless competitions are to be encouraged, especially when conducted as Mr. Tobey would have them.

Unquestionably the general institution of such competitions for selection and appointment of architects, arranged and governed in intelligent fairness to all concerned, would do more to stimulate art and architecture and its allied crafts and to awaken the interest of the general public to a keener appreciation of the value of architectural service than any other modern-day movement.

Public Knows Good Design

DID YOU ever stop to consider how a building expresses the character of the man who built it? If it is cheap, poorly planned, shoddily built, ugly in line and proportion, it expresses a fundamental lack in the character of its owner. His judgment has been defective.

Have you ever seen a building built by a man who was essentially greedy in character? The marks of that greed stand out as plainly as the words on a printed page. That man himself, is usually the only one who is unable to read it, for he is blinded by his own egotism. And so, as you build, you tell the enduring story of the man that is *you*. You may not be able to read it, but the public is commencing to acquire that ability. Public taste in things artistic, in architecture, is growing. And still we have a long way to travel in this respect.

If you doubt the growth of the artistic appreciation of the people of the United States, compare the architecture of our buildings of twenty years ago with architecture of today. The comparison will be a startling revelation to you. The typical architectural complex is a curious one. The architect is a peculiar fellow. Being an artist, he frequently possesses the inability to market his knowledge or to impress his ability upon you.

In an age of advertising and publicity, we architects have fallen far behind in the race. I grant you it is our fault. The public has an increasing desire and appreciation

for beauty in architecture but it doesn't seem to know how to get it. In California, out of one hundred men who build, but seven employ an architect. Think of it! The public has been taught the contractor is the important man to whom to look for beauty and substantiality in building.

By smooth, plausible selling methods, the dear public has all too frequently been taught to believe in the soothing fallacy of free plans. The direct result of this has been the designing of many important buildings by young and inexperienced draughtsmen, usually in the employ of the contractors.

It is the consensus of opinion of the great majority of experienced architects and contractors that both are essential to a successful building operation. The artistic study and training, the planning ability necessary to success as an architect, and the resourceful driving quality of mind, the skill in the managing of construction crews, the buying of material and pushing the work through to rapid completion are too much to expect to find combined in any one individual. Any person having even a rudimental knowledge of human nature, knows these widely divergent qualities cannot be combined in any one man. The architect has his place and so has the contractor and the commissions paid to each for his services are as vital and necessarily a part of a building program as the steel, lumber or concrete that goes into it.

CHARLES KYSON, A. I. A.

Views and Events

THERE is no source of uneasiness like an unperformed duty — particularly one which you unhesitatingly recognize and at heart wish to discharge. You know, for instance, how peace of mind can be poisoned by the subconscious sense of correspondence unanswered. And with what delicious relief you let the overdue letter slip into the mail box!

For months past — a round dozen of them for all I know — such subtle restlessness has been troubling me. And already now, before this is even finished, let alone off to the linotyper, I begin to experience that satisfaction which is the reward of a cleared conscience. (At least I would were this my only unfulfilled duty).

* * * *

DURING this period of uncertain duration there has lain on my desk a book I have wished to welcome in these columns. Yet when a captious architect sights buildings which can be criticized, what chance is there of a mere book's getting praised?

In 1927 Gladding, McBean & Co. published *By Middle Seas,* a collection of seventy-seven photographs by J. E. Stanton. The foreword explains that when Mr. Stanton joined the organization for the purpose of developing decorative tile, it was felt desirable that he should travel to survey the tile work, both old and new, of foreign countries. Accordingly he embarked on a tour of the lands surrounding the Mediterranean — Spain, North Africa, Italy, Constantinople. This book is a photographic record of his trip.

* * * *

ONE knew Mr. Stanton as a delicate and facile water colorist — one of the rare painters to make you conscious of the water as the medium for conveying the pigment. One of these appears as frontispiece to the book. It would have been no surprise, therefore, to see Mr. Stanton return with a book of drawings.

What we were not prepared for was to see him turn up as a photographer of exceptional merit. These pictures embrace subjects ranging from architectural details through general views to pure landscapes. All of them, even those of familiar buildings, are original. Viewpoints are chosen with a fine feeling for form and tone values. Mr. Stanton has not been content to snap things offhand. He has obviously waited around, perhaps taken notes and returned, for the proper position of the sun. There are many successful pictures which reverse the customary ratios of light and dark, leaving the shadow greatly predominating.

All in all, the book is a most artistic and meritorious performance. And a most unexpectedly valuable document to receive

with a manufacturer's compliments. There is, I should say, but one flaw in subject matter and presentation. The covers are unworthy of the book.

* * * *

SHOULD any one, I am prompted to ask, who can photograph as can Mr. Stanton, be making tiles instead of architectural photographs? To which query someone is sure to add, Should anyone who can design tile work as can Mr. Stanton be doing anything else? It all goes to emphasize the inconvenience of being able to do several things with distinction.

Another legitimate question would be, How much architecture have we that would make as interesting photographs as those in *By Middle Seas?*

But leave that to the photographer. I am sure any architect would be glad to have his building photographed by Mr. Stanton. And one of the real tests of a good photographer is that you don't necessarily have to have good architecture to get good pictures.

I. F. M.

Advertising the Architect

THE movement to advertise the architect seems to be gaining favor as evidenced by advertising space in leading newspapers. Improvement clubs are advocating the employment of registered architects and real estate firms that used to hire draftsmen are now advising prospective builders to seek the services of competent architects.

Harold C. Austin, who is preparing some pretentious display advertising for an Oakland real estate firm, has been asked to write for this magazine what his client thinks of architectural service and how all of its advertisements will make an appeal to the public to seek the best architectural service before starting to build. Mr. Austin's article will probably appear in our July issue. It will be worth reading.

A Good Sign

All the big newspapers seem to be waking up. They are giving much attention to buildings and architecture. Their criticisms are usually fair and surprisingly able. Indeed, I would rather face an architectural editor in a competition than some of the judges selected by the usual professional methods.—F. W. Fitzpatrick.

As Old as the Ages

ARCHITECTURE is one of the oldest, if not, indeed, the oldest of the arts. Human records do not show its beginnings, but they do show its growth and that some of its fundamentals were worked out so long ago, both in principle and detail, that they seem to have been coeval with man himself.

Take, for example, the arch, today, as throughout the history of architecture, an almost everpresent feature of construction. The recent discovery of the tomb of a Sumerian queen, in Ur of the Chaldees, who appears to have lain there undisturbed for some six thousand years, shows doorways crowned by true archways of baked bricks. Hitherto, the oldest arch known in the world was found over a drain dating back to the third millennium B. C. The recently discovered arch dates back a thousand years earlier.

The report of the excavators at Ur, says: "Excavation of the tombs in Ur now reveals that corbel vaulting, the true arch and the dome, all were familiar to the Sumerian builder and were carried out both in brick and stone in the fourth millennium, B. C." If these essential features of construction were familiar to the builders of six thousand years ago, the practice which brought this familiarity must have been started and developed long before that. Architecture and building surely have their foundations in a day not far distant from that on which the morning stars sang together.—*Valve World.*

SMALL-HOUSE COMPETITION

A second competition for Small Houses is announced by The House Beautiful Publishing Corporation. There will be two prizes: $1,000 for the best Small House of five to seven rooms, inclusive, and $1,000 for the best Small House of eight to twelve rooms, inclusive. The houses submitted may be of any style and of any material, and must have been built (not remodeled) recently in any part of the United States. The competition closes November 9, 1928.

The complete announcement, with rules for presentation of photographs and plans, may be obtained by addressing "The Small House Competition Committee," 8 Arlington Street, Boston, Massachusetts.

WITH *the* ARCHITECTS

FRESNO ARCHITECTS BUSY

One of the busiest architectural firms in the Fresno Valley is Swartz & Ryland, who announce the removal of offices from the Rowell Building to Rooms 530-533 Brix Building, Fresno. They would like to receive new catalogs and trade literature providing the size of the printed matter is according to the standards of the A. I. A.

Fred Swartz writes that the outlook for the building industry in the San Joaquin Valley is better than for several years. Other Fresno architects are busy, too, Mr. Swartz says. Some of the work which Swartz & Ryland have on hand is as follows:

Work Under Construction

Rectory for Father Daly, Porterville, $20,000.
Catholic church for Father Benoit, Delano, $25,000.
Business building, Merced, for J. R. Hill, $50,000.
Gymnasium building, Coalinga Union High School District, $50,000.
Gymnasium, first unit, Corcoran Union High School District, $20,000.
American Legion building, Madera, $22,000.
Catholic church, Exeter, $5000.
Catholic church, adobe construction, Cutler, $5000.

Plans Being Prepared

Business building for Frank Aoki, Visalia, $25,000.
Remodeling city hall, Madera, $25,000.
Addition Wahtoke School, Fresno County, $10,000.
Addition Liberty School, Tulare County, $7000.
Residence for J. G. Teeple, Fresno, $12,000.
Lodge and club building for the Fraternal Order of Eagles, Fresno, $175,000.
Convent for the Sisters of St. Francis, Monterey, $30,000.
Church building to be erected in the Yosemite Valley under the sponsoring of the Church Federation of California and with the approval of the United States government, $400,000.

STOCK EXCHANGE BUILDING

Construction of the new San Francisco Stock Exchange building on the site of its present home will start shortly, from plans by Messrs. Miller and Pflueger. Temporary quarters have been taken by the Exchange in the Rollins building, Montgomery and Pine Streets, which will be fitted up by Lindgren, Swinerton Inc., who are also to be the builders of the new Exchange. Construction of the latter is expected to consume from eight to twelve months.

VACATION

Due to the summer vacation period of three months, the next meeting of the Northern California Chapter, A. I. A., will not be held until September. Notice of this meeting will be sent to members.

ATELIER AMERICAN ACADEMY IN ROME

The American Academy in Rome calls attention to the fact that it has opened an Atelier, in the center of Rome and conveniently near good inexpensive pensions; for the assistance of both short and long term students in architecture, painting and sculpture.

Satisfactory credentials must be presented. Holders of traveling scholarships from accredited institutions are eligible; also architectural draftsmen with letters of introduction from a Fellow or member of the American Institute of Architects.

The Atelier is furnished with such materials, as drafting table, drawing boards, T-squares, model stands, etc.; it has two large studio windows, is provided with electric light, and is heated in winter.

Headquarters of the American Academy in Rome are at 101 Park Avenue, New York City. The officers are Wm. Rutherford Mead, president; George B. McClellan, first vice-president; Charles A. Platt, second vice-president; C. Grant LaFarge, secretary; William A. Boring, treasurer.

WILLIAM MOOSER SUES

William Mooser, architect of San Francisco, filed suit against the auditor of Santa Barbara county to compel payment of $16,511 alleged to be due as fees for architectural services in the building of the Santa Barbara courthouse. Mr. Mooser's original contract called for a fee of 6 per cent on the cost of the building for preparing plans and specifications. Subsequently he secured a contract for supervision at an additional fee of 4 per cent. District Attorney Clarence Ward claims the original contract covered all the architect's services and advised the county auditor to withhold payments for additional fee. The court decided Mr. Mooser is entitled to full commission.

SUMMER COURSE AT CARNEGIE

Dr. James C. Morehead, Associate Professor and Curator of the Department of Architecture, it is announced, will be in charge of the summer courses in architecture this year at the Carnegie Institute of Technology in Pittsburgh. Professor Camille E. Grapin, the eminent French architect, who is a member of the regular faculty staff, will also be available to conduct courses in architectural design and outdoor sketching.

COMPETITION FOR AIR TERMINAL

British architects have been invited to peep into the future and submit plans for an imaginative scheme for a London aircraft terminus suitable fifteen years hence. The Royal Institute of British Architects is to decide the competition which originated with the Gloucester Aircraft Company and approved by other aviation interests.

The idea of the competition is to stimulate the imagination and foresight of architectural students and to assist them to visualize the influence which aerial development must have upon the design of a first-class aerial terminus for land planes or amphibians only.

Designs will be submitted in September, and the awards made in October, the first prize being $625 and the second $100. The competition is limited to students under the age of thirty.

OAKLAND ARCHITECT BUSY

Recent work in the office of Clay N. Burrell, American Bank building, Oakland, includes an apartment building on Hilgard, near Arch Street, Berkeley, for Messrs. Parsons and Schuster, to cost $40,000; a three-story frame and stucco apartment building on Arch Street, near Hearst avenue, Berkeley for L. N. and Alice G. Cornell, $90,000; a three-story stucco apartment building at the gore of Telegraph Avenue, 58th and Racine Streets, Oakland, for W. R. Harder, $100,000; and a four-story frame and stucco apartment building at Oxford and Hearst Avenue, Berkeley; $40,000.

TWENTY-FIVE STORY BUILDING

Preliminary sketches have been made by Arthur Brown, Jr., 251 Kearny Street, San Francisco, for a 25-story Class A store, office and loft building, on property owned by W. B. Born at Pine and Market Streets, San Francisco. The project, while only in a preliminary state, would mean a splendid development for lower Market Street.

COLLEGE WOMEN'S CLUB BUILDING

Construction has been started at Berkeley on a three-story Women's Club building for the Berkeley College Women's Club, from plans by Walter T. Steilberg. This organization is fortunate in having a location so close to the University Campus, College and Bancroft Way.

SPHERICAL HOUSE

A spherical house, designed by the Munich architect, Peter Birkenholz, for the Dresden Exposition, is declared to point the way to relief from traffic congestion in cities. The height of the globular structure designed by Birkenholz is 98 feet, and its diameter is 82 feet. It rests on a base 16½ feet wide, with four lower stories for business offices and an upper hemisphere for apartments, with a cafe at the top. Birkenholz says that with ball-shaped houses it will be possible to lay out streets three times as broad as modern thoroughfares. Other advantages he claims are access of light and air from all sides and unobstructed perspective from any point in the structure.

RETURNS FROM HONOLULU

William A. Newman, superintendent of government buildings on the Pacific Coast, has recently returned from Honolulu where he went to inspect various sites for a new Federal building. Mr. Newman states that the Government intends spending a large amount of money for Federal building improvements on the Pacific Coast within the next year or two.

CHURCH ALTERATIONS

Calvary Presbyterian Church in San Francisco is to have a new four manual and echo Aeolian-Votey pipe organ, a gift of Mr. and Mrs. John A. McGregor. The specifications for the organ were drawn up by Otto Fleissner, San Francisco organist. Frederick H. Meyer is the architect in charge of alterations to the church auditorium.

SPANISH COUNTRY HOUSE

Plans have been completed by Messrs. Sidney B., Noble and Archie T. Newsom for a two-story and basement Spanish type country house at Orinda, near Oakland, for Frank Kales, manager for the Standard Sanitary Manufacturing Company, Richmond. The house will cost in excess of $25,000.

SACRAMENTO CLUB BUILDING

Plans are being prepared by Messrs. Dean and Dean and Starks and Flanders, associated, for a new building for the Sutter Club, one of the pioneer business men's clubs in the Capitol City. The location is at Ninth and M Streets. The club is planning to spend $250,000 or more on the project.

PERSONALS

W. S. Hebbard, formerly located at 534 I. W. Hellman Building, Los Angeles, has moved to Room 633 in the same building.

W. J. Saunders has moved from 227 Laughlin Building to Suite 219 in the same building, Los Angeles.

Robert B. Stacy-Judd has moved his office from 6030 Hollywood Boulevard to 6606 Sunset Boulevard, Hollywood.

Atlee B. Ayres, architect of San Antonio, Texas, and Mrs. Ayres, have been enjoying a motor tour of Spain. Mr. Ayres writes that the roads are in splendid condition, reports to the contrary notwithstanding.

John B. Leonard, C. E., has been appointed head of the Municipal Building Inspection Department, San Francisco.

Announcement is made of the marriage of Irving J. Gill, architect of San Diego, and Marian W. Brashears, at the home of the bride in Palos Verdes Estates. The bride is treasurer of the Palos Verdes Woman's Club.

John W. Barrow, an English architect in practice at Shanghai, recently paid a visit to Charles Cressey of Train & Cressey, architects of Los Angeles.

J. S. Fairweather of Bliss and Fairweather, architects of San Francisco, has returned from a trip to Honolulu.

John Parkinson, accompanied by Mrs. Parkinson, is enjoying a six months' tour of Europe.

P. J. Walker of San Francisco, head of the P. J. Walker Company, general contractors, has been elected chairman of the governing committee of the California State Automobile Association. George S. Forderer, of the Forderer Cornice Works, and H. J. Brunnier, consulting structural engineer of San Francisco, are also members of the committee.

Natt Piper, founder of the Long Beach Architectural Club, was the principal speaker at the weekly luncheon of the Architects' League of Hollywood, May 16.

Garrett Van Pelt, Jr., has moved his office from 16 South Oakland Avenue to 51 South Euclid Avenue, in Pasadena.

Louis Selden has moved from 515 Byrne Building, Los Angeles, to Suite 508 in the same building.

Gene Verge has moved from 700 Petroleum Securities Building to Suite 802 Beaux Arts Building, 1709 West Eighth Street, Los Angeles.

Hart Wood, architect, announces the removal of his office to the Hawaiian Trust Building, Honolulu. Mr. Wood formerly occupied offices with C. W. Dickey.

Messrs. John Parkinson and Donald B. Parkinson have moved their offices to the new Tile Insurance building on Spring Street between Fourth and Fifth Streets, Los Angeles. The firm occupies a suite of 12 offices which have been fitted up for their use.

Harold E. Burket has moved his office from Pacific Southwest building, Long Beach, to 441 E. Fourth Street, that city. He also retains his office at 823 Main Street, Ventura.

MILLION DOLLAR PLANT

The first unit of a million-dollar development by the Peck & Hills Furniture company at Seattle, Washington, will consist of an eight-story sales and display house, from plans by Albert C. Martin, architect, of Los Angeles. The building is being erected by the Peck & Hills engineers.

SACRAMENTO BANK ALTERATIONS

The Bank of Italy is planning to make extensive alterations to the Peoples and Merchants banking quarters, which it has absorbed in Sacramento. Plans for improvements costing $200,000 or more are being prepared by the bank's architect, H. A. Minton of San Francisco.

ENGINEERS TO REPORT

Los Angeles city council has approved the contract with F. C. Herman of San Francisco, A. J. Wiley of Boise, Idaho, and C. H. Paul, Dayton, O., comprising the engineering committee selected to examine and report on the condition of 27 dams of the Los Angeles water bureau.

CONCRETE SANITARIUM

Plans have been prepared by William Allen, architect of Los Angeles, for a large reinforced concrete sanitarium and hospital to be built a few miles from Palmdale for the Palmdale Springs Sanitarium. Building and equipment will represent an investment of $400,000.

NEW ASSOCIATION FORMED

The Certified Architects' Association of Beverly Hills is the name of a new organization with W. Asa Hudson, president, and Roy Seldon Price, vice-president.

LIGHTHOUSE COMPETITION

Many architects throughout the United States have registered for participation in the proposed international competition for the Columbus Memorial Lighthouse to be erected in the Dominican Republic. The competition is to be divided into two stages, the first of which will be open to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the initial competition. The first stage of the competition will continue until April 1, 1929, when all drawings must be in Madrid, Spain. An international jury of three, to be selected by the competing architects, will meet in Madrid on April 15, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive $2000 and these winners will then recompete for the final award. There will also be ten honorable mentions of $500 each.

In the second competition $10,000 will be paid to the author whose design is placed first, who will be declared the architect of the lighthouse; $7500 to the author of the design placed second; $5000 to the design placed third; $2500 to the design placed fourth, and $1000 to each of the other six competitors.

The chairman of the permanent committee of the governing board of the Pan-American Union is Hon. Orestes Ferrara, ambassador of Cuba at Washington and representative of Cuba on the governing board.

Reports from Washington, D. C., are that 362 architects from twenty-nine different countries have entered the competition. Entrants to date are distributed as follows: United States, 225; France, 46; Italy, 16; Germany, 16; Sweden, 7; England, 3; Norway, 3; Austria, 2; Hungary, 1; Switzerland, 4; Spain, 2; Portugal, 1; Denmark, 2; Czecho-Slovakia, 2; Bulgaria, 1; Belgium, 1; Serbia, 1; Canada, 5; Japan, 2; Mexico, 8; Peru, 1; Cuba, 4; Haiti, 1; Costa Rica, 2; Panama, 1; Venezuela, 1; Porto Rico, 2; Dominican Republic, 1; Chile, 1.

FOR BETTER BUILDINGS

A committee of architects, headed by D. Everett Waid, and composed of several members of the New York Chapter of the American Institute of Architects, is planning a nation-wide study of health and safety in the building industry. Members of the committee in addition to Mr. Waid are William P. Bannister, Lansing C. Holden, William H. Beers, S. R. Bishop, Theodore I. Coe and Rudolph P. Miller.

PORTLAND NOTES

Architects planning apartment houses in Portland, Ore., in the future may provide for automobile storage in such buildings if not more than eight autos are to be stored in any one unit and a one-way standard sprinkling system is installed, according to a ruling made recently by the Board of Appeals in conference at the Portland City Hall. H. E. Plummer, inspector of buildings, said that since the board of appeals has gone on record relative to such storage in apartment houses, which ruling holds true, he said, with similar storage of cars in hotel basements, and sub-basements, he would draft an amendment to the building code covering this situation and would submit this draft to the board at an early date.

* * * *

Five men have been named by Mayor Baker to compose the board to examine contractors for licensing and bonding under provisions of the new city ordinance effective July 1. Those named are Harrison A. Whitney, architect; A. H. T. Williams, engineer; Carl Stebinger and A. J. Matot, contractors, and John B. Yeon, building owner. The ordinance requires that each member of the examining board shall have had 10 years' experience in the line of business he follows.

HILL, HUBBELL & COMPANY EXPAND

To provide larger and more efficient quarters the Los Angeles sales offices of Hill, Hubbell & Company, Pacific Coast paint manufacturers, were moved on June 1st, from 331 West Eleventh Street, to the Petroleum Securities Building, 714 West Tenth Street. This news follows closely on the announcement, made early in the year, when the San Francisco offices of Hill, Hubbell & Company were moved to new and larger quarters at 160 Fremont Street. This company maintains sales offices and warehouses in principal Pacific Coast cities, including Los Angeles, San Francisco, Oakland, Portland, and Seattle. The mid-continental offices and factories are located at Tulsa, Oklahoma, and district offices and warehouses are also maintained at Houston, Texas, Baltimore and New York.

IMPORTANT CONFERENCE

The Eighth National Conference on State Parks will be held in San Francisco June 26, 27, 28 and 29, and the one great purpose in bringing this conference to the Pacific Coast, particularly California, is to assist in arousing interest in the $6,000,000 bond issue for state parks which will be brought before the people for vote at the next election.

SOCIETY and CLUB MEETINGS

FOR CERTIFIED ARCHITECTS

The move of the architects in Northern and Central California to organize for improved ethics has spread to the southern part of the state with gratifying results. At a recent meeting of the Southern California Chapter, A. I. A., there were present a large percentage of certified architects together with representatives from the San Francisco Chapter and officers of the California State Board of Architecture. It was probably the largest gathering of architects ever held in Los Angeles, if not in the state. Pierpont Davis, president of the Southern California Chapter, presided.

Following a free discussion of the objects for which the meeting was called, it was voted unanimously to form a state organization, to which all certified architects of California will be eligible, and a committee was appointed to meet with a committee representing the certified architects of Northern California and work out a plan of organization. The Southern California committee consisted of William Richards of Los Angeles; Winsor Soule, Santa Barbara; Natt Piper, Long Beach; John S. Siebert, San Diego; Stanley Wilson, Riverside, with A. M. Edelman and Pierpont Davis members ex-officio. The committee representing the Northern California architects was composed of Fred Meyer, Harris Allen, John J. Donovan, Albert J. Evers, William I. Garren, Mark Jorgensen, Ralph Wyckoff and Chester Miller. The last three named were unable to be present.

There will be a permanent board of directors, consisting of one member from the State Board of Architecture, one from the American Institute of Architects, and two architects not members of the Institute for the northern district and a like representation from the southern district. Myron Hunt of Los Angeles, as the regional director of the American Institute of Architects, will be president ex-officio of the permanent board of directors. The state will be divided into districts corresponding to the congressional districts. There will be a chairman for each district appointed by the directors, whose duty it will be to get all the architects in his district together. William Richards was chairman of the organization committee, Winsor Soule, vice-chairman and Natt Piper, secretary.

At the general meeting, Fred H. Meyer, member of the State Board of Architects, Northern District, reviewed the present act regulating the practice of architecture, and told of some of the cases coming before the board where applicants for certificates had never studied architecture and had never worked in an architect's office, yet were practicing architecture and had charge of some important building projects.

Albert J. Evers, member of the State Board of Architecture, Northern District, pointed out as one of the weaknesses of the present state law regulating the practice of architecture the lack of means for its enforcement. He urged that the board be empowered to employ special investigators with funds derived from the license fees now paid to the state by certified architects, just as the State Board of Medical Examiners are empowered to employ their own investigators. Mr. Evers suggested two ways of accomplishing this proposed change in the present law: First, that all certified architects in the state of California organize, so that there may be a concerted effort; and, second, that a committee of that organization be formed to draw up the proposed amendments.

John J. Donovan of Oakland, member of the State Board of Architecture, Northern District, recommended raising the fine for violation of the law so that enforcement would fall in the Superior Court instead of the police court, feeling that better enforcement would be had from the higher court. Mr. Donovan told of an effort four years ago to secure certain changes in the law and of the defeat suffered on account of lack of organization. Mr. Donovan said that, according to a statement by the chief building inspector of Oakland of all building permits issued, architects were connected with the work in only 12 per cent, 88 per cent being outside of the architects' offices. The Oakland chief building inspector had offered to sit with the Oakland architects to formulate a local ordinance making it mandatory for an architect to prepare plans for buildings where permits were necessary for their construction, and offered to sponsor it on the floor of the city council, stating that the city of Oakland felt the need of such an ordinance. Mr. Donovan stated it was his opinion that if the people of the city of Oakland felt the need for such protection, that it must be so in every city of the state.

NORTHERN CALIFORNIA CHAPTER

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on May 28. The meeting was called to order

by Vice-President H. H. Gutterson. The following members were present:

Messrs. Fred H. Meyer, Chester H. Miller, George R. Klinkhardt, W. C. F. Gillam, William I. Garren, Ralph Wyckoff, Ernest Coxhead, James T. Narbett, Harris Osborn, William B. Farlow, Charles F. Maury, William K. Bartges, Ernest L. Norberg, H. H. Gutterson, Mark T. Jorgensen, Albert J. Evers, and A. McF. McSweeney.

About 40 non-member guests were present.

A letter from the Italian government regarding export of Carrara marble, was read by the secretary.

The chair announced that Morris Bruce and W. I. Garren had been appointed members of the Standard Building Code Committee to carry on the work of the committee heretofore headed by F. H. Meyer.

W. I. Garren was appointed to represent the Chapter at the Occupational Restriction Section of the Commonwealth Club.

Vice-President Gutterson read the report of President Harris C. Allen on the 61st Annual convention. James T. Narbett, delegate, gave a report of his experiences at the convention; also a resume of the treasurer's report.

Wm. I. Garren made a splendid report for the delegates to Southern California on behalf of the Organization Committee for the State Association of California Architects. After a description of the form of organization proposed for the State Association, an election was held and Mark Jorgensen was elected District Advisor for San Francisco District of the Association, all those present participating in the election.

Ernest Coxhead addressed the meeting on the subject of the history of the Institute and its aims, ideals and objects.

Fred Meyer spoke on the Chapter and the relation of the Chapters to the Institute and members.

WASHINGTON STATE CHAPTER

The regular meeting of Washington State Chapter, A. I. A., was held at the College Club, Seattle, Thursday, May 3, President Ford presiding. The minutes of the previous meeting were read and approved and the secretary also read communications from the Architectural League of Hollywood, requesting cooperation in compiling data on costs in architectural practice and from the Architectural League of New York, announcing opportunities offered for non-resident membership.

Under reports of committees, that on Institute affairs was presented by Mr. Alden of the committee in the absence of the chairman. Of the proposed amendments to the by-laws of the Institute, the suggested change in the status of junior members on becoming chapter associates was considered an inadequate solution of the problem as it was believed that associates should also become directly affiliated with the Institute. The appointing of the chairman of the Jury of Fellows by the president, was recommended and the proposal to provide more stringent penalties for non-payment of dues was opposed.

In discussing the report of the committee on Institute affairs, Regional Director Albertson, gave valuable information on the several matters presented and moved in addition to the committee's recommendation that the Chapter's approval be given to the use of the Institute's reserve fund toward liquidating the affairs of the Journal.

Under reports of other committees, Mr. Vogel, chairman of the committee on public information, referred to the scrap books of newspaper clippings which were passed around among the members present, these giving reference to various matters in which the Chapter or its members were involved. He presented for his committee a suggestion that standard signs be adopted for use on work under construction of which a Chapter member was the architect. It was also proposed that some form of Chapter endorsement be given to local building material and a letter was read from the Northwest Brick Manufacturers' Association offering co-operation in publicity.

Mr. Loveless, in reporting for the special commmittee on current newspaper advertising, asked more assistance in securing plans for publication.

Mr. Dugan discussed at some length the good results which followed the holding of honor awards.

An enjoyable entertainment followed the business meeting.

LOS ANGELES ARCHITECTURAL CLUB

At the May 15th meeting of the Los Angeles Architectural Club, Clark W. Baker of San Francisco, chairman of the educational subcommittee of the Pacific Coast Electrical Association, was the principal speaker. President George P. Hales presided and Frank Nightingale of the Pacific Coast Electric Company introduced the speaker.

Mr. Baker's subject was "Illumination in Relation to Architecture." He used a large amount of electrical equipment and devices to demonstrate his subject in a practical manner and it was the opinion of those present that Mr. Baker's talk was one of the most enlightening and interesting that they had been privileged to hear.

President Hales outlined the work the Architectural Club is doing and stated the membership had increased until at present there are 180 members and many applications are being received. The office of the club at 510 Architects' Building, which was established May 1st, is proving popular with the club membership, he stated, and a great many draftsmen have found employment through it. Mr. Hales said it was the opinion of the club members, when the subject of opening permanent quarters came up, that there was a need for some agency where those in the architectural profession might find a central employment office, and that this had been proven true by the large number of architects who had already used the club office as a medium to employ draftsmen, and also by the number of men who had made applications to the office for employment.

Frank Nightingale entertained the members with some of his favorite card tricks and the club quartet rendered several selections.

BUILDING HEIGHT LIMIT

Sacramento architects and builders are showing interest in the proposed ordinance to be submitted to the city council which would limit the design, height and construction of commercial buildings in the city in order to insure proper sunshine and light in the streets and circulation of air.

The idea of restricting the erection of tall buildings in order to avoid the dark channel streets so common in New York City has been in the minds of the Sacramento officials for some time and was discussed recently at an informal meeting of the council and city planning board.

The proposed ordinance would allow the construction of buildings no higher than six stories in the area between Eleventh and Twentieth, N and Q Streets; between Front and Twenty-first, North B and R Streets; Twenty-first Street and Alhambra Boulevard, North A and North B Streets; and on R Street between Twenty-first Street and Alhambra Boulevard.

Higher buildings may be built in the present downtown area, although the ordinance would limit the height at the property line to one and one-half times the street width. Above that, set-backs would be constructed on the basis of one foot for each three feet of additional height.

WANTS ARCHITECTURAL COMPETITION

The following is a copy of a letter addressed to the San Diego Board of Education by Curtis Tobey, architect of that city, urging the board to authorize a competition for new school buildings for which a bond issue of $2,313,000 has been voted:

May 24, 1928

Honorable Board of Education,
City of San Diego, California.
Gentlemen:

Now that the bonds for your new school building program have been voted, the next step is the selection of new sites and the appointment of architects for this important work. That you welcome suggestions in making your decisions is taken for granted, and thus the following:

When the time comes for your selection and appointment of architects, it is proposed that your board invite all of the San Diego certificated architects to prepare and submit original designs, cost estimates and details for the construction of each of the new school buildings and improvements required under your new building program, the best in each instance to be selected for development by its architect and constructed under his supervision.

In the production of these new school improvements, the voters care little as to which architects are employed but they are most vitally concerned as to what is produced. They want the best for their money and are entitled to it. It costs no more, and sometimes less, to build and equip strictly up-to-the-minute buildings with every detail carefully worked out for convenience and inspiration to higher ideals and surer progress to our boys and girls, than it does to burden a community with architectural misfits. To be sure of the best procurable, your board is strongly urged to consider and adopt this plan of architectural competitions to which our architects will gladly respond with their best art and skill.

Your program for such competitions should, of course, be formulated and arranged to conform with the rules and regulations usual in competitions as prescribed by the American Institute of Architects, and adherence to its operative provisions assured and maintained. This being done under approval of the San Diego Architectural Association, your board and all concerned may rest assured of the finest results obtainable in school architecture and equipment.

Incidentally, such architectural competitions would relieve your board of a large amount of unusual work and responsibility as well as to totally avoid all personal embarrassments.

Very cordially,
CURTIS TOBEY.
U. S. National Bank Building, San Diego, Calif.

CLAY PRODUCTS INSTITUTE

Organization of the Clay Products Institute of California by the leading manufacturers in this line is announced. Robert Linton, vice-president and general manager of the Pacific Clay Products Company of Los Angeles, is president of the Institute; George D. Clark of N. Clark & Sons is vice-president; H. B. Potter of Gladding, McBean & Company, treasurer, and Seward C. Simons, who has been manager of the domestic trade department of the Los Angeles Chamber of Commerce, secretary-manager. Mr. Simons will devote his entire time to the Institute with headquarters at 611 Architects' Building, Los Angeles. An office will also be maintained in San Francisco.

Objects of the new organization are to promote the manufacture of the highest grade of clay products and to secure the inclusion in building codes of specifications which will insure the best construction wherever clay products are used.

JOHNS-MANVILLE PLANT, PITTSBURGH, CALIFORNIA; THE TWO WINGS ON THE LEFT ARE BEING ADDED
H. J. Brunnier, Structural Engineer

TO BETTER serve the rapidly increasing population of the Pacific Coast with its asbestos materials and allied products, the Johns-Manville Corporation in 1925 started construction of a California factory at Pittsburg, Contra Costa County.

Pittsburg was found to be ideally located for a plant of this kind. It is less than fifty miles from San Francisco, Oakland, Sacramento and Stockton, principal distribution points for Northern California. It is served by three transcontinental rail lines, besides being situated on the headwaters of Suisun Bay, where deep water development now under way will permit of direct call by ocean-going vessels, providing prompt deliveries to all Pacific Coast points and the Far East. Other large industries, a mild and healthful climate, and comfortable homes insure very satisfactory labor conditions.

The original factory consisting of two units, each of them really a factory in itself, was completed in the latter part of January, 1926, when local manufacture was started of rigid asbestos shingles, steam and cold insulation materials, insulating and refractory cements.

That their recognition of the possibilities for greater sales through the establishment of a well located western manufacturing plant has been thoroughly justified is indicated by the extensive additions which the Johns-Manville Corporation is now making.

Because of largely increased demand for other materials heretofore manufactured only in their eastern factories, Johns-Manville Corporation have recently purchased two additional tracts of land adjoining their present Pittsburg holdings. It was found necessary to purchase this additional land, as present plans contemplate a manufacturing plant much larger than originally planned; also to give them dock facilities necessary to handle the large coastwise steamships.

The plans are well under way for the construction of a 600-foot wharf and warehouse at the water's edge, and the building of two more manufacturing units. Contracts for structural steel have already been let and it is expected to have a portion of this new plant, comprising the paper mill and roofing units, in operation by July 1st. Construction of this plant is under the direct supervision of P. A. Andrews, Pacific Coast manager, assisted by D. C. Renton, chief engineer, and a staff of engineers from the company's eastern factory at Waukegan, Illinois.

The addition to the plant, when completed, will manufacture asbestos paper and board, asbestos roofing, asphalt prepared roofings, slate surfaced shingles, deadening felts, roofing cements and coatings, brake band lining and packings, and other specialties which the company plans on marketing on the Pacific Coast. The equipment will be of the most modern design and will consist of a complete paper mill, roofing plant and asphalt refinery. The capacity of the present boiler plant will be doubled.

TOWN PLANNING CONGRESS

An international housing and town planning congress will be held in Paris July 2nd to 8th of this year, under the auspices of the Municipal Council of Paris. Previous congresses have been held in London, Amsterdam, New York and Vienna, the last one in Vienna in 1926.

GRANTED CERTIFICATE TO PRACTICE

Lawrence Keyser, associated with Frederick H. Meyer, architect, of San Francisco, and president of the San Francisco Architectural Club, has recently been granted a certificate to practice architecture in California by the State Board of Examiners, Northern Division.

PASSING OF PIONEER BUILDERS

Chas. J. Colley, veteran San Francisco architect and builder, passed away May 20, at the age of 79 years.

A. F. Harlow, 83, pioneer building contractor of Santa Clara, died in that city May 24.

The MONTH'S MAGAZINES
Edited by Irving K. Morrow—Architect

This Department is edited primarily, not as a review and criticism of other magazines, but to inform readers of The Architect and Engineer of the contents of those which they may not regularly see. The tables of contents as given are therefore not necessarily complete. Matter deemed negligible has been omitted. Items preceded by an asterisk (*) are to some degree conspicuous for interest or merit. Matter preceded by the sign (†) has appeared in The Architect and Engineer. The editors' comments are in small type, indented.

THE AMERICAN ARCHITECT
April 20, 1928

*Estate of Mrs. Marshall Field, Lloyd Neck, New York. *John Russell Pope, Architect* (numerous photographs, plans, details, and 3 articles).

THE AMERICAN ARCHITECT
May 5, 1928

TEXT

Fitting a House to its Site. *By Henry E. Wichers.*

Utilization of Working Schedules in Office Practice.

Traditions Associated with Site Give Character to Design of House.

Unusual Engineering Features of the Al Malaikah Temple, Los Angeles. *John C. Austin, Architect. By R. McC. Beanfield.*

PLATES

†*The New San Francisco Stock Exchange Building. *Miller & Pflueger, Architects* (3 plates and article).

Medical Tower Building, Newark, New Jersey. *William E. and David J. Lehman, Architects* (3 plates and plans).

Parochial School for Church of Our Lady of Angels, Brooklyn, New York. *Robert J. Reiley, Architect* (2 plates and detail).

Trinity Parish House, Detroit, Michigan. *Lancelot Sukert, Architect* (3 photographs and plan).

*Proposed Building for Chicago Civic Opera. *Graham, Anderson, Probst & White, Architects* (1 plate).

*Office Building for R. J. Reynolds Tobacco Company, Winston-Salem, North Carolina. *Shreve & Lamb, Architects.*

Competition for Museum of the City of New York (5 projects, including winner, and article).

Competition for Refreshment Stand (4 projects, including prizes).

THE ARCHITECT
May, 1928

TEXT

The Fatherly Architect.

The Open Season for House-Openings. *By George S. Chappell.*

Dr. John Kearsley, Physician-Architect of Philadelphia. *By Rexford Newcomb.*

The Super-Syndicate. *By William L. Steele.*

The Advantages of Architects' Forming a Corporation. *By Leo T. Parker.*

PLATES

St. Louis Memorial Plaza. *The Plaza Commission, Inc., Architects* (5 drawings).

House, Edson Bradley, Newport, Rhode Island. *Howard Greenley, Architect* (13 plates).

*Bathing Pavilion, Southampton, Long Island. *Peabody, Wilson & Brown, Architects* (5 plates and plan).

House, Joan Barbinson Coleman, Southold, Long Island. *Howard Stokes Patterson, Architect* (6 plates and plan).

*La Canada Club, La Canada, California. *Henry Carlton Newton and Robert Dennis Murray, Architects* (2 plates and plan).

*Rock Springs Country Club, Orange, New Jersey. *Clifford C. Wendehack, Architect* (5 plates).

THE ARCHITECTURAL FORUM
May, 1928

TEXT

Collaboration in Bridge Designing—I. The Architect. *By Gilmore D. Clarke.*

Collaboration in Bridge Designing—II. The Engineer. *By Leslie G. Holleran.*

Plumbing for the Tower Type of Building. *By Harold L. Alt.*

A New Way to Determine Echoes. *By R. F. Norris.*

Heating and Ventilating for the Architect. *By Perry West.*

The Dwellings Law. *By John Taylor Boyd, Jr.*

The Architect's Position in Relation to Mortgage Financing, Part I—Dwelling Construction. *By C. Stanley Taylor.*

Planning Group Houses for Rent. *By Richard H. Marr.*

The Architect as Constructor. *By Wilfred W. Beach.*

The Allied Architects' Association of Denver. *By Robert K. Fuller.*

The Allied Architects' Association of Kentucky. *By Ossian P. Ward.*

The Cost Plus System of Robert D. Kohn and Associated Architects. *By Mand M. Acker.*

Cubic Foot Costs of Buildings. *By James E. Blackwell.*

The Fairest of Competitions. *By William O. Ludlow.*

Planning Religious Educational Buildings. *By M. W. Brabham.*

PLATES

*Nazareth Hall, St. Paul. *Maginnis & Walsh, Architects* (8 plates, photographs, plans, details, and article).

*The Detroit Masonic Temple. *George D. Mason & Co. Architects* (8 plates, photographs, plans, sections, and article).

*The Barbizon, New York. *Murgatroyd & Ogden, Architects* (6 plates, photographs, plans details, and article).

The Essex Club, Newark, New Jersey. *Guilbert & Betelle, Architects* (2 plates and plans).

Phi Delta Theta Fraternity House, University of Vermont. *William McLeish Dunbar, Architect* (photographs, plans, and article).

THE ARCHITECTURAL RECORD
May, 1928

TEXT

Eliel Saarinen. *By Donnell Tilghman* (illustrated).

On the Design of Types. *By Frederic W. Goudy.*

*Architectural Training in America. *By John V. Van Pelt.*

*Modern Architecture, II—The New Pioneers. *By Henry-Russell Hitchcock, Jr.* (illustrated).

*In the Cause of Architecture, IV—The Meaning of Materials—Wood. *By Frank Lloyd Wright* (illustrated).

PLATES

*The Baskin Building, Chicago, Illinois. *Holabird & Roche, Architects* (2 photographs, detail and article).

*The National City Bank of New York. *Walker & Gillette, Architects* (8 plates, photographs, plan, and article).

Bank of Italy, San Diego, California. *William Templeton Johnson, Architect* (2 plates and plan).

The State Bank and Trust Company, New York. *Dennison & Hirons, Architects* (2 plates and plan).
Dime Savings Bank, Waterbury, Connecticut. *York & Sawyer, Architects* (4 plates).
Exhibition of French Decorative Art (10 photographs and article).
Measured Drawings of Early American Architecture. *Peyton Randolph House,* Williamsburg, Virginia.

ARCHITECTURE
May, 1928
TEXT

*Ferro-Concrete and Design. *By Francis S. Onderdonk* (illustrated).
An Advertising Man on Advertising to Architects. *By Harry D. Thorn.*

PLATES

Some Mohammedan Portals (10 photographs).
New York's Prize-winning Apartment Houses for 1927 (photographs and plans of 6 buildings).
House, Charles F. Debardeleben, Birmingham, Alabama. *Warren, Knight & Davis, Architects* (4 photographs and plans).
House, Mellen C. Martin, Chicago, Illinois. *Russell M. Walcott, Architect* (6 photographs and plans).
Cupolas. Portfolio of 34 photographs.
Four Interiors. *Richard H. Dana, Jr., Architect.*

PACIFIC COAST ARCHITECT
May, 1928

†*The Los Angeles City Hall. *John C. Austin, John Parkinson, and Albert C. Martin, Associated Architects* (28 photographs, plans, elevations, sections, details, and article).
Buildings for Iberian-American Exposition, Seville, Spain. *William Templeton Johnson, Architect* (2 drawings and article).

PENCIL POINTS
May, 1928

Draftsmanship and Architecture as Exemplified by the Work of Raymond M. Hood. *By Francis S. Swales* (illustrated).
A Modern English Alphabet. *By Egon Weiss.*
Sketching as an Aid to Design. *By Arnold R. Southwell.*
Drafting for Landscape Work, Part I. *By Eugene Clute.*
Le Brun Traveling Scholarship Competition for 1928. Report of Jury of Award (illustrated).
Numerous illustrations in various media, including 2 in color.

NO EXPERTS REQUIRED

The many special and exclusive features controlled by the patents licensed to the W. S. Ray Manufacturing Company and developed during their long and varied experience in burning oil, have resulted in an oil burning system remarkably efficient, durable and simple to operate, according to W. R. Ray, president.

"Some steam atomizing oil burners and other mechanical burners will show excellent results when operated by skilled combustion engineers under test, but when handled by the ordinary operating force under every day conditions, they do not show continued high efficiency," Mr. Ray went on to state. "The Ray Fuel Oil burner for high pressure boilers equipped with automatic air and oil control and oil burner governors does not require expert care to maintain a daily standard of high efficiency and economy nor constant attendance to keep it in this operating condition. Of rugged construction, totally enclosed, they can be depended upon to run constantly day in and day out over a long term of years with very little attention, repairs or expense."

MONOLITH CEMENT CO. EXPANDS

Rapid progress is being made by the Monolith Portland Cement and Monolith Portland Midwest companies in their expansive activities to keep pace with the steadily increasing demand for cement, according to Coy Burnett, president, who recently returned from Honolulu, where he made arrangements to establish branch offices. After a careful survey of building progress and development in the Hawaiian Islands during recent years, and a number of trips to look over the ground personally, Mr. Burnett decided some time ago that this territory should be included as an integral part of the Monolith program. Capt. A. Bullock-Webster, who has been associated with the Monolith companies for several years, is in charge of the Honolulu office.

THE ARCHITECTS' BUILDING

[From Sydney, Australia *Buildings*]

Whilst the highest ambition of our local branch of architectural endeavor seems satisfied with an abortive attempt to disregard the interests of the specialist in small house design by selling plans at a lower rate than he is allowed to do, it comes as a tonic to see what architects elsewhere who pull together can accomplish. We illustrate the "Architects' Building" which has been erected at the corner of Fifth Street and Figueroa Street in Los Angeles, [from The Architect and Engineer] as an evidence as to what has been done in that city. This twelve-story building from a spectacular point of view is very successful. On the main front the eye is temporarily checked by two simple balconettes near the top, otherwise perfect plainness is the rigid rule, whilst the projecting iron fire escape in the center of the side street affords a break there. The directory of the tenants who are either architects or connected with the allied interests already include twenty-eight different names, some requiring a whole suite. The venture deserves the highest praise, as it evidences a considerable amount of fraternal feeling which is commendable.

TAXICAB BUILDING

Plans are being prepared by Powers and Ahnden 605 Market Street, San Francisco, for a two-story and basement reinforced concrete garage for the Yellow Checker Taxi Cab Company, at Turk and Leavenworth Streets, San Francisco.

The ARCHITECT AND ENGINEER

JULY 1928

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Since 1905

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Published on the 18th of the month by

THE ARCHITECT AND ENGINEER, INC.

1662-3-4 Russ Building., San Francisco, California

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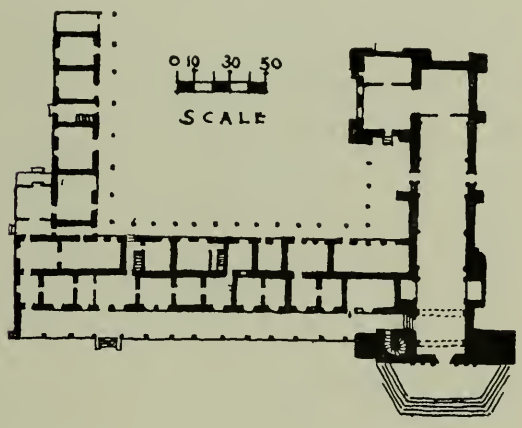
ETCHINGS OF THE FRANCISCAN MISSIONS OF CALIFORNIA

By Henry Chapman Ford

PUBLISHED 1883

No. 7—Mission of Santa Barbara

This is unquestionably one of the most interesting and popular Missions in California. It was established under the presidency of Padre Lasuen, who, in 1785, assumed the labors of Serra. The Mission was formally dedicated December 4th of that year, although the first mass was not celebrated until the sixteenth, at which time Governor Fages was present. Santa Barbara Mission is situated on a picturesque site at the foot of the Santa Inez Mountains and within the city limits of Santa Barbara. The original church, built of adobe with a tile roof, was destroyed in the earthquake of 1812. The present cement stone edifice was completed in 1820. The main front is ornamented with six half columns that support a triangular pediment relieved by a few statues of saints. Considering that it was the work of uneducated Indians, directed by a priest, the structure commands more than ordinary interest. There were neither architects nor good workmen at that time so that a serious criticism of the edifice would be ill-advised. The earthquake of 1925 did some damage to the towers of the Mission Church but the massive walls and fachada were undisturbed.



The
ARCHITECT
AND ENGINEER
July, 1928

MISSION OF SANTA BARBARA, CALIFORNIA
FROM AN ETCHING BY HENRY CHAPMAN FORD

The ARCHITECT AND ENGINEER

VOL. 94 JULY, 1928 NO. 1

SOUTHERN CALIFORNIA'S CHANGING ARCHITECTURE

By

William H Wheeler ~ AIA

FIFTY years ago when the question, "What is architecture?" was asked, one usually received the answer that architecture consisted in the closest possible imitation of the forms and orders employed by the Romans. "Stuart's Works on Athens" modified this somewhat and today churches generally adhere to mediaeval designs, while public halls, libraries, legislative buildings, and other like structures adhere to classic forms, alternating between Greek and Roman. In some of our large mansions and churches there is a compromise between the classical and common sense which is called Italian.

Now style is a quality. The historic styles are adjuncts of development. Style is character expressive of definite conceptions, as of grandeur, gaiety, or solemnity. It is not the result of mere accident or caprice, but of intellectual, moral, social, religious, and even political conditions. Gothic architecture could never have been invented by the Greeks, nor could the Egyptian styles have grown up in Italy. Thus, the history of architecture appears as a connected chain of causes and effects succeeding each other without break, each style growing out of that which preceded it, or springing out of the fecundating contact of a higher or a lower civilization. To study architectural styles, therefore, is to study a branch of the history of civilization.

So it is the duty, or I might say the function, of the historian of architecture to trace the origin, growth and decline of the architectural styles which have prevailed in different lands and ages, and to show how they have reflected the greater movements of civilization. It is also his function to explain the principles of the styles, their characteristic forms and decorations, and to describe the great masterpieces of each style and period.

It may seem a long and unwarranted jump to emerge from this discussion into a

NOTE—While Mr. Wheeler's name appears as the author, the manuscript was prepared by Andrew R. Boone of San Diego, being his interpretation of Mr. Wheeler's ideas.—EDITOR.

consideration of Southern California architecture, but there architectural history is being built. Later I shall pick up the thread and point out the logic and cause and effect of the influences which have dictated those edifices which today are dotting the hills of the southern half of that Pacific Coast state. Southern California's topography offers many possibilities to architects and builders. Canyons open beautiful vistas to mountain and sea, while many hill tops present panoramic views for the owners who desire more pretentious homes. Those who view more or less casually the buildings of Southern California may conclude that a modern style has been evolved, and so, in a sense, it has. But the thread of architectural history is none the less closely woven in their background, and we find their beginnings in Spain, originally from the Moors, later transmitted by way of the west coast of Mexico.

Perhaps the striking similarity between the climate, topography, and other natural conditions found along the Mediterranean and the west coasts of Mexico and the United States accounts for the close similarity of their architecture. The landscape offers the same general aspect; the same general character of wild growth covers both; citrus orchards, eucalyptus and palms, olive groves and vineyards, and the same types of parks and flowering plants characterize them. Both along the west Mexican and west United States coasts and the Mediterranean the buildings are simple in mass, picturesque, and pleasing in treatment. Generally, exteriors are of stucco, with walls white or tinted to harmonize closely with the landscape. Roofs are flat or low pitched, covered with rounded tiles or burned clay.

ST. FRANCIS CHURCH, MAGDALENA, MEXICO
Fine Example of White Walls

These buildings are not as ornate as they might be, for ornament is used with restraint and discrimination. Nor is this done without reason and purpose. Ornament consists largely in simple mouldings, pilasters and columns, brackets and balustrades. These generally are concentrated. Who has not noticed the generous spaces of plain wall left exposed for the pleasure of those who might see? Added charm is achieved through the use of practical features, such as window grilles, shutters, balconies, and wrought iron decorations so reminiscent of old Spain.

Now there is no definition appropriate for the architecture developing in Southern California other than a "typical Southern California architecture." It differs widely from that of the West elsewhere, including that portion of California bounded (roughly) on the south by, but not including, Santa Barbara. The influence of the padres who came away from their Spanish homes in the seventeenth century has not been broadcast to the same extent around San Francisco as further south in California.

I am sure none thought centuries ago that architectural influence of the old world would be extended to the western slope of the Pacific Coast mountains, yet surely it came down. Precedent followed precedent until we find in our buildings architectural Blackstones, in the timbers of which are nailed the political and religious histories

of several countries. From the first development of the architectural art in the Nile Valley we can trace the development of the constructive and decorative features which include the fall of Rome and the predominance of Constantinople and arrive at a style called the "Byzantine," or the development of Christian Domical Church architecture; but here we find that the tameness of blindly followed precedent was avoided, and the departure from traditional tenets constituted undoubtedly the originality of Byzantine architecture. Then, about the year 710, the Moors overran Spain, the proud Castilian kingdom. They left their architectural genius as a memento to the future generations in the shape of mosques and palaces, and although this same race was dominant throughout the world at this period, the most splendid phase of this branch of Arabic architecture is found, not in Africa, but in Spain (the Alhambra at Granada). The power and dominion of the Moors in Spain were emphasized by high civilization and extraordinary activity in building; and even after their expulsion, the style they introduced became national in the regions they occupied, and this style sufficed for a time to meet the requirements of the presumptuous and luxurious period which in Spain followed the overthrow of the Moors and the discovery of the new world, America.

About 1556 this style was succeeded by a coldly classic, singularly devoid of originality and interest, which lasted until the middle of the seventeenth century, then in turn by more debased and untrained extravagances, from which Babel of styles the untrained designer has difficulty in determining where one architectural conception ended and the other began. It seems no less difficult to read in our architectural history that our styles in southwestern United States find root in this Babel, yet that must be the source, for the steps through which we have progressed carry us immediately back to that point. And in leaping from Spain to the west coast of Mexico, we leap not in the dark, but follow the Jesuits who we know had established themselves in flourishing missions prior to 1768.

When these self-sacrificing humans, who traversed arid wastes and endured the buffeting of winds and wave, departed from Spain, they did not leave behind all of the old country. They came with a single religious desire, and how well they succeeded in that is attested by their works. To one who is gifted with the sense of observation, proportion, form of detail, color and harmonious treatment of the earth's products, and with a smattering of architecture, the treasures they left in this land of romance are a revelation. To the architect, our present-day designs are a combination of copyism, and the skyscraper of the day is to us what the Gothic cathedrals were to the English. Like the operatic stage whose effect on customs and surroundings dates back to a time when art was a dominant factor in its existence, so in architecture; and when I came face to face with the architecture of west Mexico, I felt I had stepped back a few thousand years to the

GUAYMAS GARDEN
There are prototypes in Southern California

HOUSE OF MARSTON HARDING, DEL MAR
Requa and Jackson, Architects

days when architecture had attained perfection. Thus I feel no need of apology when I look out upon the creations erected upon these hills by builders of the twentieth century, though they may yet be considered copyists.

Hermosillo, Guayamas, Alamos, Culiacan, Mazatlan, Acaponeta and Tepic offer the most artistic results from the Jesuits' labors, and it is from buildings in these states that Southern California derives her distinct architectural styles. Each has its own merit, each exerts its own charm. Hermosillo, with its cathedral, and the ruins of San Antonio Mission, adobe settlement, beautiful residences, orange groves and tropical gardens, exerts its spell of tropical surroundings. This city strongly reflects the Yaqui Indian influence, a specimen of mankind that appeals to the lover of rugged life and simplicity. Architectural developments more modern than the Yaqui suggestion characterize it and the city offers public buildings reminiscent of their Spanish

HOUSE OF MARSTON HARDING, DEL MAR
Requa and Jackson, Architects

descendants—the governor's palace, municipal palace, penitentiary and the largest cathedral in Sonora.

With its placid waters glistening in the sun, the city flanked on all sides by mountains, Guaymas offers the architect a site of beauty where he could create his heart's dream. The cathedral at Guaymas tells a poignant story of the art that was, but which now has decayed in west Mexico. Some of the other buildings retain the old art, but here and there one sees the atrocities committed in the name of efficiency—false brick towers, painted walls to represent stone. The casual observer would see no causal relation between the cathedral and the architecture of Southern California, yet it exists.

Alamos, almost at the foot of a mile-high mountain, settles in a rich valley, where cultivated cactus, plantations, palms, orange groves, and arcaded buildings give a distinct impression of the Orient. Here the characteristic flat-roofed buildings of Spain may be noted, with the dominant creamy white color meeting the eye at every turn. Only the cathedral breaks away from the flat-top effect. Such scenes as this one would encounter in the Holy Land. The cathedral is a glorious pile of proportion and color, built sometime in the fifteenth or sixteenth century. Can one not see in this a forebear of Southern California's modern buildings? Plastered walls of the surrounding structures are painted in yellow, red, orange, blue, green, and violet tints. Here and there the balconies, friezes, parapets, and gables are adorned with mural decorations having a geometric suggestion. Clever imitators, these old-time artists, as an examination of the supposed wainscoting proves. Apparently composed of rare marble, similar in vein and texture to imported Scotch marble, it is merely a mural decoration. Through the business district the prevailing style is the arcade. In all directions arches extend. Dwellings conform to the flat front, with glorious patios and barred windows. Tropical gardens fill the patios while garrulous parrots chatter throughout the day. Under the canopy of a sun-filled blue sky, these

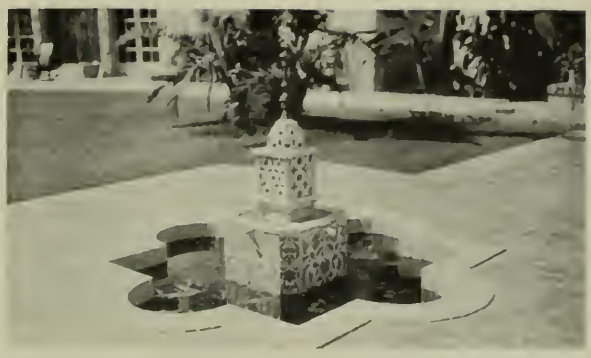
single-story buildings are certainly picturesque.

Of special architectural interest in Culiacan is the cathedral. Culiacan is very old, less picturesque than Alamos, yet definitely part of the line of progression which leads ever on to those myriad shapes which adorn Southern California today. The cathedral during the Madera revolution in 1909 was converted into a fortress by the mere act of soldiers moving in for safety, and the machine guns left their marks, visible even today.

Our more modern structures and attendant surroundings find part of their repose in Mazatlan, sleeping on a beautiful eminence jutting into the Pacific. Here again the cathedral dominates the city. The antithesis of Mazatlan one may note in Tepic, situated a long distance from the coast, buried among the rugged Brancas. Tepic is redolent with art and the visitor sees before him a kaleidoscope of great antiquity—figures, motionless, and moving; white cotton garments, half-concealed by glaring red blankets; women, draped in black, entering and departing highly colored walls. Contentment! What could describe it more generously?

Yet is it contentment? Centuries ago the tribes from which these people sprang were skilled in domestic sciences and excelled all their neighbors of the North American continent in every element of civilization. Their laws would have been valuable adjuncts to Blackstone's famous commentaries, yet everywhere decadence visits. The craving for embellishment and garnishment which we are pleased to think helps build our civilization has disappeared, and in its place one finds a crushed and conquered people, evidenced in every movement symbolical of a cruel fate. These cities have generally escaped the town improver. Perhaps to modernize them would be to destroy a paradise for him who revels in art. Yet municipal advancement and progress must come and the artist's wish is futile.

Conditions peculiar to the locality govern largely the course of architecture. Southern Californians could not live in huts of reed. Architecture—"the art or science of building, especially for the purpose of civil life" —found its beginning in the necessity of protection against the seasons. Of little account at its birth, it rose into life and light with the civilization of mankind, proportionately as security, peace and good order were established. It became, not less than its sisters, painting and sculpture, one method of transmitting to posterity any degree of importance to which a nation has attained, and the moral value of that nation among the kingdoms of the earth. It is only when a nation has attained that degree of power and luxury that architecture can be said to exist in it. Hence it is that architecture in its origin took the varied forms which have impressed it with such singular differences in various countries; differences which, though modified as each country advanced in civilization, were in each so stamped that the type was permanent, being refined only in a higher degree in their most important examples.



FOUNTAIN, HOUSE OF W. A. GUNN, CORONADO
Requa and Jackson, Architects

The original classes into which mankind

HOUSE OF W. A. GUNN, CORONADO
Requa and Jackson, Architects

was divided we may safely assume to be three—hunters, shepherds, and those engaged in agriculture—and the habitations which each class would require would, of course, be characterized by their several occupations. The hunter and fisher found their accommodations in the caverns of rocks, and the indolence which these states of life induced made them insensible to any greater comfort than that which these caverns afforded. We are certain that thus lived many tribes.

To the shepherd, the inhabitant and wanderer of the plains, as pasture became inadequate to his flocks, another species of dwelling was more appropriate, one which he could remove with him in his wanderings. This was the tent. The Chinese, whose people were like all the Tartar races, were shepherds or dwellers in tents. Where a portion of the race fixed its abode for the purpose of agriculture, a very different species of dwelling became necessary. Solidity was required for the personal comfort of the husbandmen as for preserving from one season to another the fruits of the earth upon which he and his family were to exist. Hence, doubtless, the hut, which most authors have assumed to be the type of that glorious creation, Grecian architecture.

Reeds, canes, the branches, bark and leaves of trees, clay and similar material, were used in the construction of these earliest forms of habitation. The first houses of Egypt were reeds and canes interwoven. The same material served to form the houses of the Peruvians. According to Pliny, the first houses of the Greeks were clay, they not knowing of any process of hardening clay into brick. The Abyssinians still build with clay and reeds. The period at which stone was originally used for architectural purposes is quite unknown, as

HOUSE OF MR. JOHN S. McGROARTY, PT. LOMA, CALIFORNIA
B. Marcus Priteca, Architect

it is that in which cement of any kind was first employed as a medium of cementing masonry. They were doubtless the invention of that race which we have mentioned as cultivators of land, to whom is due the introduction of architecture, properly so-called. To them, solid and durable edifices were necessary as soon as they had fixed upon a spot for the settlement of themselves and their families.

which it was invented, or it may be treated historically, tracing every form from its origin and noting the influence one style had on another in the progress of time. The superiority of the latter is that it becomes, instead of a mere art to the artist or employer, one of the most important adjuncts of history.

Painting and sculpture rank among what are called the Phœnetic arts, while those

HILLSIDE HOUSE, LA JOLLA, CALIFORNIA
William H. Wheeler, Architect

Chaldea, Egypt, Phœnecia, and China are the first countries on record to which architecture, worthy the name, made its appearance. But what, after all, is architecture? As I have already stated, Webster defines it to be "the art or science of building, especially for the purpose of civil life." A learned writer on archaeology stated it may be studied from two distant points of view. Either it may be regarded statically and described scientifically as a thing existing, without any reference to the manner in which contribute to the wants of man, such as food, clothing, and shelter, among which architecture ranks, are known as the Technic arts. What, then, is the true definition of the word "architecture," or of the art to which it applies? What are the principles which ought to guide us in criticizing architectural objects? In short, I would say that architecture is the physical manifestation of the progress of a people expressing their needs, character, and culture as modified by the climatic requirements of the

locality. And in criticizing architectural objects one should be guided by the history of its growth and transplanting from continent to continent. For does not the history of civilization reveal the fact that each locality develops its individual style?

Thus, the focal point of the Southern California exterior design is usually the main entrance, whose doors are often elaborately paneled and ornamented, and courts, patios, and gardens prove quite indispensable. Colonades, arcades, paved terraces, and loggias relate them definitely to those older styles which came by way of Mexico. Fountains, pools, pergolas, seats —all these add to the gaiety of the home.

Now the use of city planning is becoming more and more a valuable agency in the creation and safeguarding of home areas. Being a new agency, it is generally not understood. Off-hand a "city plan" may sound formidable, yet it has an intimate application to every home owner, for through proper city planning we acquire a setting for the home—under conditions far different from those centuries ago when people had the wide world for their playgrounds—and release home districts from the more concentrated traffic areas.

Likewise scientific zoning starts where city planning leaves off, thus commerce and industry are encouraged and benefited by most appropriate locations and home areas are permitted to develop from the danger of blight. City planning, then, creates amenities for the home owner which once were not known. A diversity in building and landscaping tends to variety in gardens, which generally are planted to blend with the architecture of the residence and the surrounding environment. It is a combination of all these favors that gives to Southern California an architecture predominantly Spanish, which is at once new and as old as the Moors.

ALL SAINTS EPISCOPAL CHURCH, SAN DIEGO
William H. Wheeler, Architect

ARCHITECTURE ~ A Community Asset

by Lillian J Rice

Supervisor Architectural Design ~ Rancho Santa Fe

IT IS A far cry from the ramshackle, indifferently designed towns of Sinclair Lewis' "Main Street," that grew up like Topsy, all over the plains of the Mississippi Valley during the nineteenth century, to the modern adequately planned and architecturally controlled community of the last few years. Rebellion against the sordid mediocrity of the old order, and acceptance of the new idea of city planning and protective restrictions is a natural result of civilization's progress. Through experience, people have finally come to learn that art has a place in commercialism. Conceptions which once were considered to have only an aesthetic value are at last recognized as being most practical of the practical.

STREET SCENE, RANCHO SANTA FE

One has only to compare some of the communities that sprang up along the magic coast of California thirty to fifty years ago with others which have lately come into being—compare hard, practical commercial values, I mean—to realize the full, inevitable truth of this statement. Our mild climate unfortunately encouraged people to build cheaply. And the worst of it is that they chose many of our most scenic natural beauty spots. Without control, the heritage of natural charm that nature gave us was further disfigured, instead of being enhanced.

With the dawn of the new day for the city planner and the architectural planner, this condition has happily changed. Here and there in the world of industry and commercialism, there are bright spots that delight the eye—communities where vision and creative ability are fashioning results with true important values, aesthetically, commercially and in every other way.

The coast regions of Southern California having similar climatic and topographical conditions to those of the Mediterranean area have naturally inclined to develop along the same lines. This was made more logical by the fact that Spain planted the seed of Christianity on our shores and brought to the new world many characteristics of the old. The modern architect, far from throwing tradition overboard and starting with a clean slate, as did the Babbitts of the middle west, gladly accepts California's early Spanish background as the richest source of inspiration.

With the full appreciation of these facts, Rancho Santa Fe was started six years ago. A large corporation with immense resources of capital desired to create a permanent horticultural development on this old Spanish grant of some 9000 acres. L. G. Sinnard was selected as the man with the vision and sensibilities to carry out the project and W. E. Hodges, vice-president of the Santa Fe Railroad, gave him carte blanche to do as he willed in the matter of

architectural and community planning. Requa and Jackson were selected by Mr. Sinnard as official architects because of their outstanding work at Ojai. It became my privilege to work out the details of design on the ground at Rancho Santa Fe and in time the entire responsibility was thrown upon my shoulders.

Working out the architectural development of Rancho Santa Fe has been a task of tremendous personal interest and satisfaction. With the thought early implanted in my mind that true beauty lies in simplicity rather than in ornateness, I found real joy at Rancho Santa Fe. Every environment there calls for simplicity and beauty —the gorgeous natural landscapes, the gently broken topography, the nearby mountains. No one with a sense of fitness, it seems to me, could violate these natural factors by creating anything that lacked simplicity in line and form and color.

As for the more practical side of home planning, every woman has a natural instinct in this respect and I suppose I am no exception. The woman who is to live in a house usually has most to say about exposures, arrangement of rooms, size of rooms, etc., and I find that being a woman is a genuine help to me in working out these details. Then the real joy in the work comes in planning the exterior upon these requisites so that the general appearance will conform to the setting of nature.

Padilla Company Photo

SPANISH HOME AT RANCHO SANTA FE, CALIFORNIA

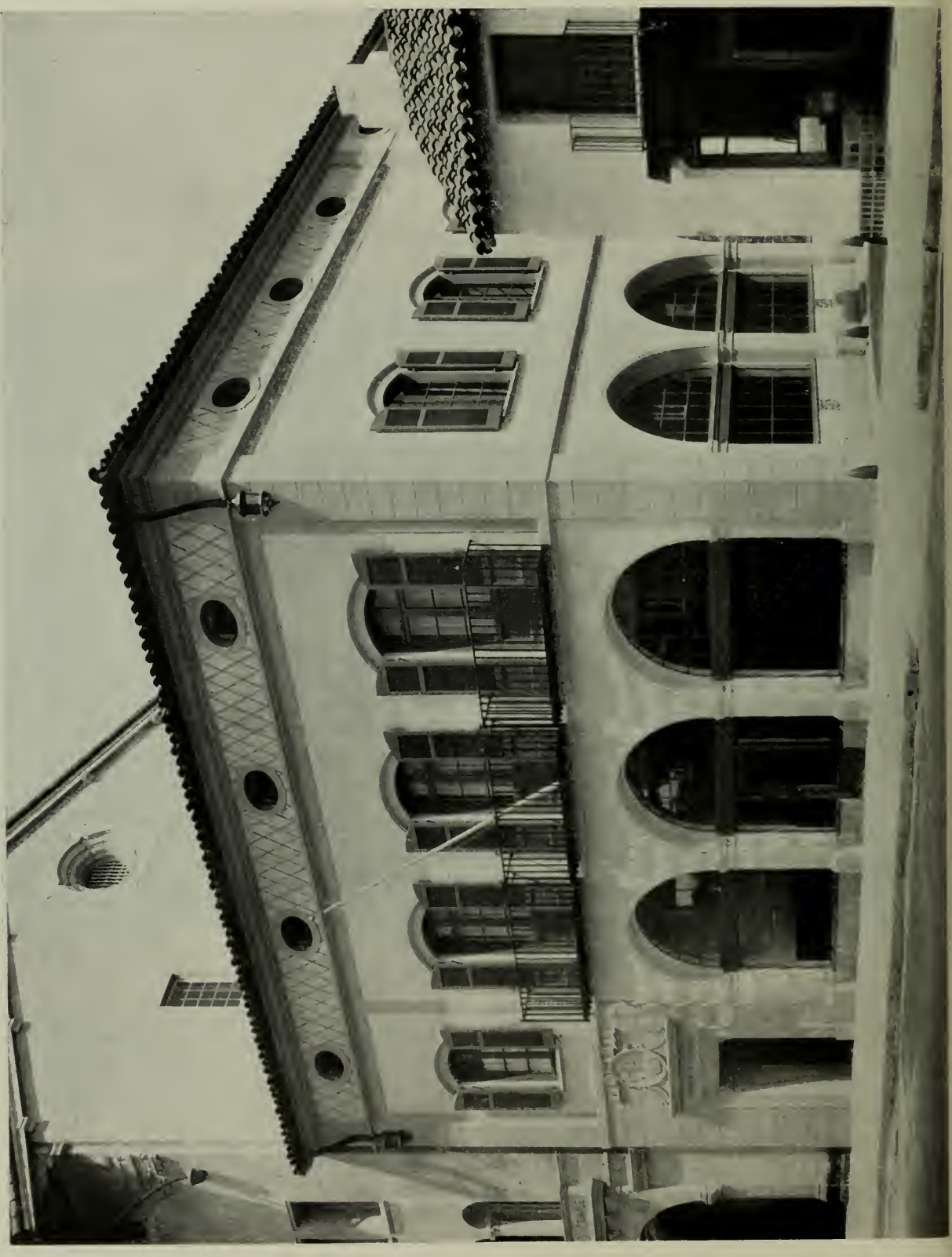
Proof that architectural restrictions are important from both aesthetic and monetary standpoints, lies in the fact that home owners at Rancho Santa Fe are now forming an association to perpetuate forever the general regulations that have been enforced by the Santa Fe Land Improvement Company up to this time. Charles H. Cheney,

city planner, has been retained to help work out a covenant to be signed by all owners of property at Rancho Santa Fe, which will forever keep out shacks, buildings of inferior design, unsightly grounds and all other influences which might depreciate values or the opportunity to enjoy life fully. Since the natural antecedents of present day California were Latin blooded, those who were responsible for this covenant have recognized the suitability of requiring here architecture of the Mediterranean type. With this requirement, all buildings at Rancho Santa Fe will not only complement each other, but will conform to the landscape, climate and general California conditions. The fact that more and more new communities everywhere are adopting plans essentially parallel to the plan of Rancho Santa Fe is further proof of its validity.

COAST TO COAST COMMENTS

ANNOUNCEMENT will be made next month of a contributing editorial board composed of well known Pacific Coast architects who will write exclusively for this magazine on events and other subjects of special interest to the profession. Writers in Seattle, Portland, San Francisco and Los Angeles will comment on matters architectural in their respective cities and readers of The Architect and Engineer will therefore be better able to familiarize themselves with the accomplishments of the profession from one end of the coast to the other. The comments will also refer to local civic improvements and the activities of the different Chapters, Societies and Clubs. Arrangements are being made to show portfolios of some of the very latest work of note in the four leading Coast cities and the tributary country.

FLOWER GARDENS AND PATIO, SPANISH INN, RANCHO SANTA FE



J. Walter Collings, Photo

The SANTA BARBARA HONOR AWARDS

THE forward movement for better architecture in Santa Barbara is emphasized in the recent report of a jury which each year is asked by the Plans and Planting Committee of the Community Arts Association, to name the buildings which, in its judgment, are most distinctive in design and plan. Buildings completed in 1926 and 1927 are included, but only those finished last year are illustrated, since a number of the 1926 awards have already been pictured in this and other magazines. The jury, through its chairman, Miss Pearl Chase, supplements its award with these interesting comments.

"The first prize designs in both cases are examples of distinguished architecture of national importance. The courtyard of the San Marcos Building is one of those happy and successful pieces of design and landscaping which unfortunately happens all too rarely, even in the hands of our best architects. It is interesting to note that the decoration shows the influence of Aztec design. It is a gem that should always be a source of pride and satisfaction to a city which sets much more than usual store by good architecture. The beautiful Santa Barbara Biltmore Hotel has already deservedly received national recognition in gaining the medal of the Architectural League of New York. It is splendidly proportioned and has an unusual homelike charm combined with dignity.

"While the jury was much impressed with the extremely high character of architecture found in the honor awards, it was evident from many other new buildings seen that there was a large percentage of commercial buildings in Santa Barbara not designed by well-trained architects; these included stores, small hotels, apartments, garages, and service stations, and these are not nearly up to the standard they should be or might have been if the city had continued in office the Architectural Board of Review, which had such a distinguished success. Unless some such well-qualified body is put on guard and the plans for buildings, particularly of a civic and commercial

J. Walter Collinge Photo

LA CUMBRE COUNTRY CLUB, SANTA BARBARA
George Washington Smith, Architect

character, are carefully scrutinized before the building permit is issued, there is little hope of raising the standard of this class of buildings.

"Some members of the jury felt that there were several structures of high architectural merit which could not be given their proper rating because both architectural features and detail had been obscured by over-sized or inharmonious commercial signs. It was frequently apparent that certain buildings had been planned and executed without reference to adjoining structures, and the appearance of the whole block had consequently suffered. It seems fitting to suggest that the charm and value of the Santa Barbara architecture would be greatly enhanced if owners and architects would cooperate in bringing about a block or street point of view, rather than holding to the unfortunate extreme of independent and unrelated individual treatment for each separately owned front. The effort many owners had made to increase the interest of their building with growing plants was noted with appreciation. Santa Barbara is to be congratulated on the interest and cooperation of organizations and individuals which have made its business district one of unusual charm."

The complete list of honor awards is as follows:

1926

First prize—Court of the San Marcos Building, 1131 Estado; Myron Hunt, architect; John S. Hawley, Jr., owner.

Second prize—Beard's garage, East Carrillo Street (formerly Logan's garage); Mrs. James Osborne Craig, architect; Mrs. Joseph Andrews, owner.

Third prize—Rogers' Furniture store (remodeled), 928 Estado; Soule, Murphy & Hastings, architects; E. F. Rogers, owner.

Special prize—St. Anthony's chapel and tower; Ross Montgomery, architect; Franciscan Fathers, owners.

Honorable mention—El Rastillo, 26 East

J. Walter Collinge Photo

LA CUMBRE COUNTRY CLUB, SANTA BARBARA
George Washington Smith, Architect

Carrillo; Wythe, Blaine & Olson, architects; Richard C. Parsons, owner (formerly E. J. Peterson).

Honorable mention—Crane Building, 136 Estado; Soule, Murphy & Hastings, architects; Crane Company, owner.

Honorable mention—Physicians' Office, 22 West Micheltorena; George Washington Smith, architect; Dr. Samuel Robinson, owner.

Honorable mention—Security Building (remodeled); Soule, Murphy & Hastings, architects; Security Title Company, owner.

Honorable mention—Standard Oil service station, Coast Highway; Edwards, Plunkett & Howell, architects; Standard Oil Company, owner.

1927

First prize—Santa Barbara Biltmore Hotel, Channel Drive, Montecito; Reginald Johnson, architect; Santa Barbara Biltmore Corporation, owner.

Second prize—Southern Counties Gas Company Building, Anacapa and Figueroa; Marston, Van Pelt & Edwards, Plunkett & Howell, architects; Southern Counties Gas Company, owner.

Third prize—La Cumbre Country Club; George Washington Smith, architect; La Cumbre Country Club, owner.

Honorable mention—Chamber of Commerce, 13 East Carrillo; the Associated Architects, John Frederick Murphy, chairman of design committee, architects; Chamber of Commerce of Santa Barbara, owner.

Honorable mention—Associated Charities Building, 800 Santa Barbara Street; Soule, Murphy & Hastings, architects; Associated Charities, owner.

Honorable mention—Copper Coffee Pot, 1029 Estado (remodeled); Edwards, Plunkett & Howell, architects; Mannings, Inc., owner.

The jury making the above awards was composed of David C. Allison, Los Angeles, former president of the Southern California Chapter of the American Insti-

J. Walter Collinge Photo

LA CUMBRE COUNTRY CLUB, SANTA BARBARA
George Washington Smith, Architect

STANDARD OIL SERVICE STATION, SANTA BARBARA
Edwards, Plunkett & Howell, Architects

tute of Architects; Charles H. Cheney, Palos Verdes Estates, city planner and architect; John Gamble, Santa Barbara, who as an artist has been particularly interested in the problem of color in architecture, and Samuel Ilsley, Santa Barbara, retired architect and director of the Community Arts Association.

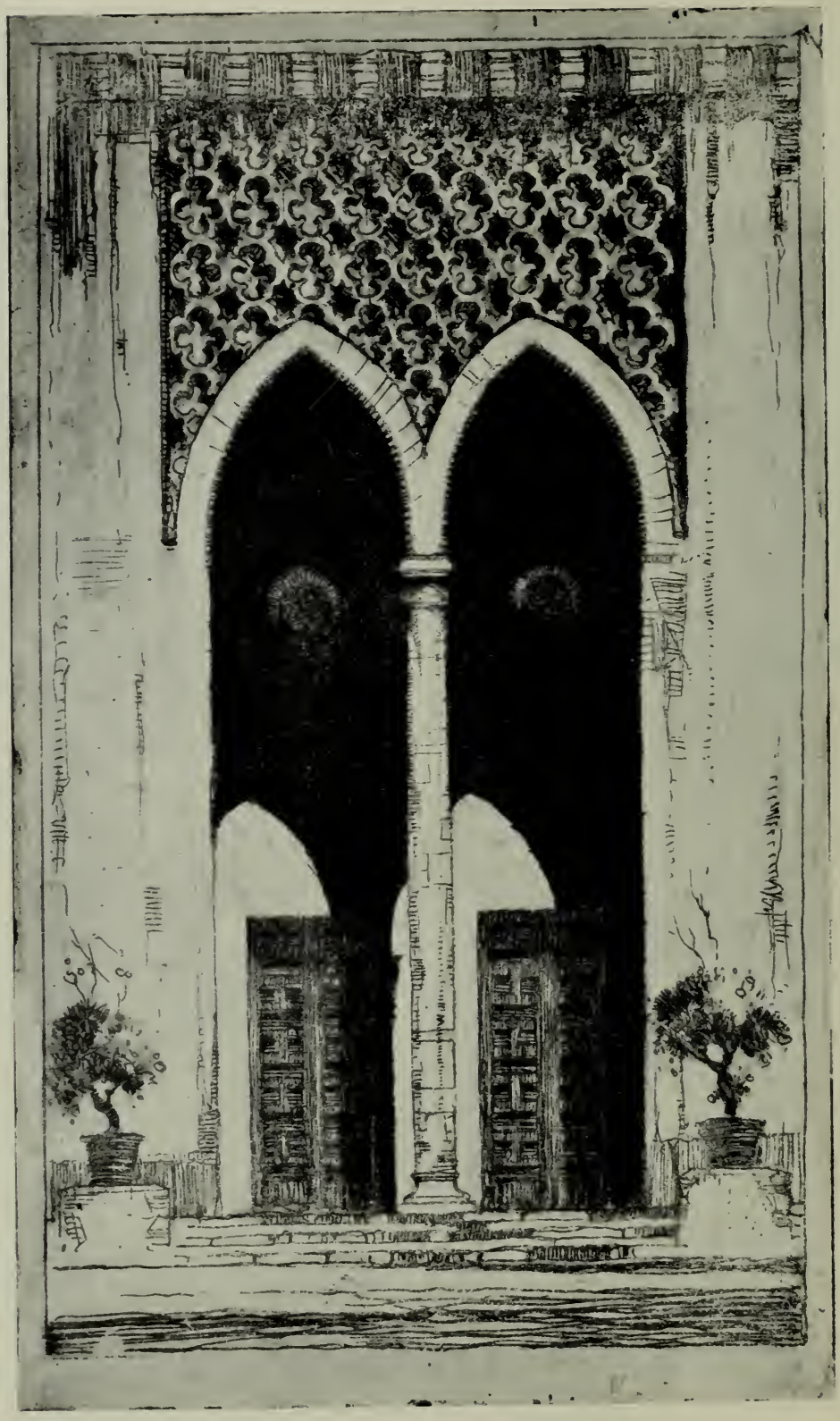
THE COPPER COFFEE POT, SANTA BARBARA
Edwards, Plunkett & Howell, Architects

PORTFOLIO OF ETCHINGS

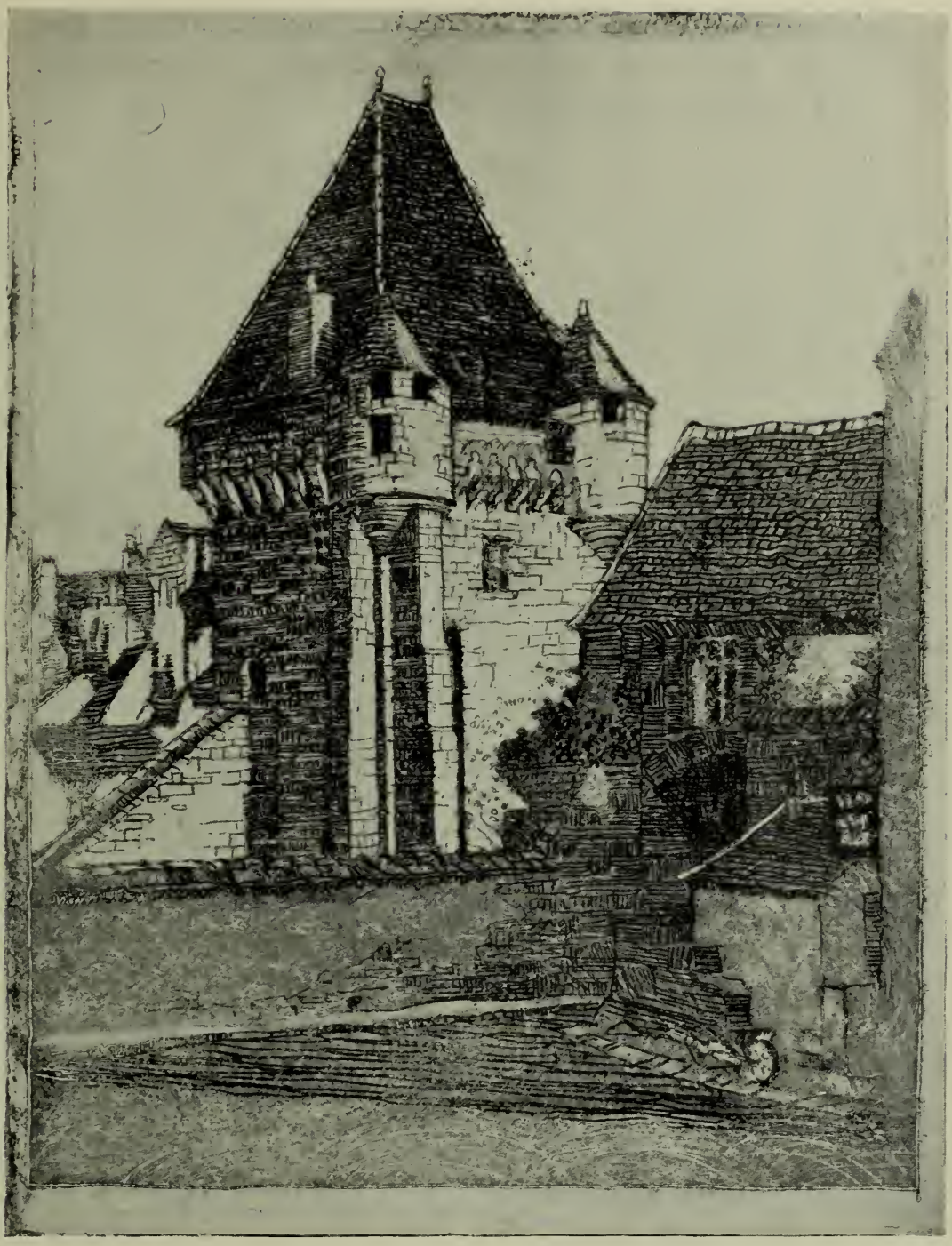
by

Lyle Reynolds Wheeler

ETCHING BY LYLE REYNOLDS WHEELER



ETCHING BY LYLE REYNOLDS WHEELER



ETCHING BY LYLE REYNOLDS WHEELER

ETCHING BY LYLE REYNOLDS WHEELER

Modern Tendencies in THEATRE DESIGN

DISCUSSING modern tendencies in theater design, a writer in one of the architectural magazines thinks that he is justified in saying that the design of a theater should be theatrical. This, however, would seem to be hardly an appropriate word to use, since architecture is real, while theatrical is commonly interpreted to mean an illusion. However, the word might be correctly applied to stage settings since there is a fine distinction between the stage and the theater itself.

The "movies" have revolutionized the theater. They have made it democratic. People of all classes who pay the same price of admission—a price which all can afford—sit side by side, see the same performance and all are made equally comfortable. An unusual condition has thus been brought about, which accounts in no small measure for the present tendency to create elaborate theater interiors—designs which often fairly ooze ornament, in which an undecorated surface is seldom seen, and luxury is suggested in every detail.

The audiences in these motion picture theaters are largely made up of the masses. These people revel in luxury and beauty which are beyond their means. They, therefore, patronize those theaters which appeal to them most in luxury and beauty. At the same time, these theaters satisfy the intelligentsia. To them, their ornateness is not a suggestion of luxury, but serves actually as a stimulant to their imagination. It thrills the one class and attracts the other.

The plan of a theater is largely a matter of seating. In the larger houses in the metropolitan districts, where land cost is high, it is necessary to include as many seats as possible in order to reduce the cost per seat. This necessitates mezzanine and balcony floors in addition to the orchestra. The actual layout of these several floors is governed to a very great extent by building codes and fire laws enforced in the various cities. Projection and sight lines, too, must be properly considered. Based on these stipulations, the problem is to give the occupant of every seat in the house a clear and unobstructed view of the stage. Ten or fifteen years ago, it might have been necessary to permit of an unobstructed view of the screen only. But today the photoplay is only a part of the entertainment which the motion picture theater presents. It is often preceded by "jazz" and classical selections by a capable orchestra, and followed by solo or chorus numbers which are presented with elaborate stage settings. These, then, necessitate a clear view not only of the entire stage, but of the orchestra as well.

Modern engineering skill has come to the assistance of architects in the solution of this phase of theater design. The piers and columns which supported the balcony in the old-fashioned theater are now dispensed with, so that one seat is just as good as another, and apparatus may be installed by which the floor of the orchestra pit is raised so that during a feature number the musicians are in clear view of the audience, and when the picture goes on, they are again lowered out of sight.

The modern motion picture theater must allow for the presentation of numbers which require a full stage setting, as well as a screen. Acoustics, too, must be considered.

Concerning the design of the Tower Theater, featured in this article, the architect, S. Charles Lee, writes:

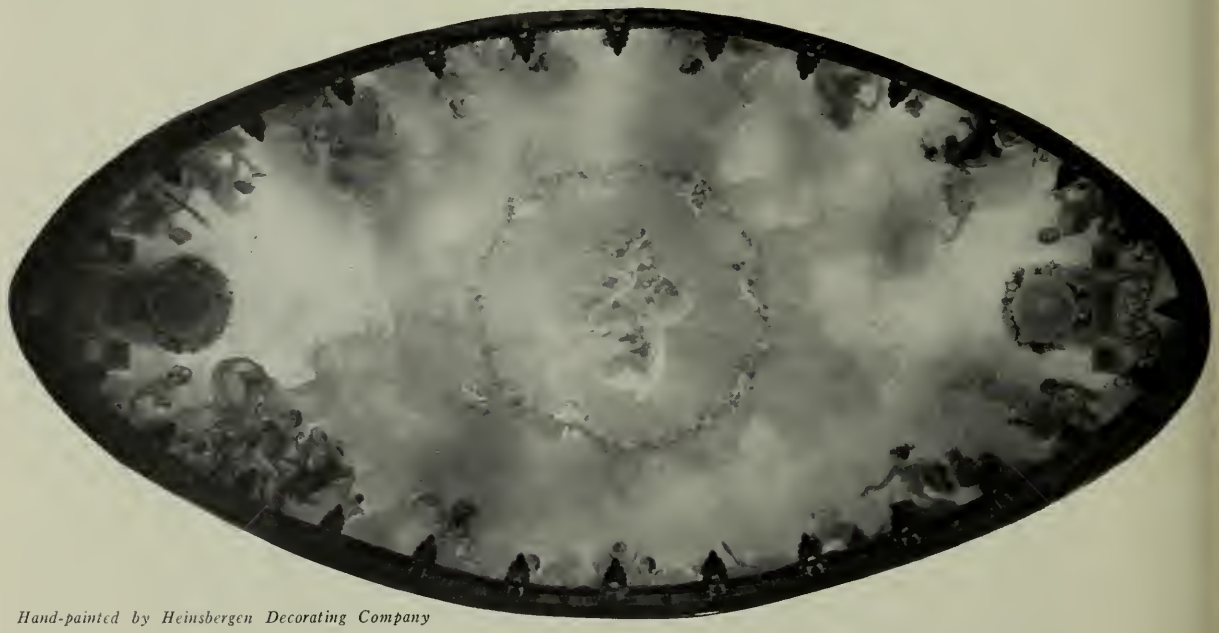
"The plan and design of the building is distinctly original. It represents the solution of a very difficult problem, due to the fact that the ground on which the owner desired to build his theater was extremely small, and also that tall buildings on all sides of this location made it imperative that this small amusement house assume at least an effect of height. A building with

offices overhead was eliminated from consideration as impractical, and the problem was to create a structure that would not be dwarfed by those surrounding it. Another problem was to achieve an effect of interior spaciousness, in spirit as well as in reality. The result has been gratifying, and on this 50x150-foot lot, formerly occupied by a 650-seat theater, there now stands a 900-seat theater.

"Small shops which line the two street fronts are proving a very satisfactory income feature, adding to, rather than detracting from the appearance of the building. These shops also serve to keep a flow of people past the theater doors.

"The type of architecture emphasized is a modified French Renaissance. The exterior finish is of buff colored terra cotta in a particularly attractive pattern. The canopy over the front entrance is of cast iron, bronze finish. Terra cotta sign frames above the roof of the building will be utilized by commercial advertisers for inoffensive advertising. They also serve the purpose of adding height and grace to the building. An unusual lighting effect, produced by means of tubalite and effective flood lighting, contribute to the beauty of the exterior.

"The interior is also French Renaissance in theme. Bronze and marble (French Napoleon and Italian Bottecino) have been used in profusion, no effort or expense being spared to produce an effect of richness and lasting beauty. Walls and ceilings of auditorium are richly decorated with plaster mouldings of intricate design, and fine mural paintings. A high domed ceiling and an unusual balcony arrangement contribute much to an effect of spaciousness. Draperies, carpeting, and furnishings throughout are luxurious and in keeping with the architectural setting.



Hand-painted by Heinsbergen Decorating Company

DETAIL OF CEILING, TOWER THEATER, LOS ANGELES
S. Charles Lee, Architect

"The basement contains a lounge room capable of accommodating at once half the capacity of the house, made inviting and restful by means of luxurious divans before a marble fireplace, oak paneled walls and beamed ceilings. This lounge room is equipped with microphone for transmission of music from the auditorium. There are also on the basement floor: men's and women's rest rooms, marble toilet rooms, children's play room, housing rooms for the heating and ventilating plant, and storage rooms for theater and shops.

"Movietone and Vitaphone are included in the theater equipment."

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UNIQUE WOOD ARCH CONSTRUCTION FOR SAN FRANCISCO BUILDING

By A B Villadsen

FROM time immemorial the arch form of construction has been accepted as economical and efficient design.

The earliest example of arch construction made use of stone blocks fitted to each other to take compression only. Later, arches constructed by Palladio of wooden sections were used to support roofs. In the eighteenth century some bridge arches were made of cast iron after the designs of Thomas Paine.

All of these early arch designs required considerable super-structure to prevent any movement in the span and a consequent reversal of stresses.

The earliest use of the framed arch of wrought iron was in the early part of the nineteenth century. Wrought iron or structural steel being capable of taking either tension or compression did away with the necessity for a super-structure to prevent reversal of stresses and the iron or steel framed arch soon became an accepted form of construction.

Many attempts have been made to design wooden arches, but sawing and hewing arch ribs from heavy logs was costly and wasteful of materials and joints between sections difficult to make.

For these reasons few wood arches have been constructed in modern times until the Stephan system was introduced. The few recent wood arches, other than the Stephan design, which have been constructed lately, have made use of horizontally laminated chord members and a system of wood and steel web members connecting them.

These arches are expensive to construct and not economical in design as every wooden member which takes compression must also have a corresponding rod to take tension in case of unsymmetrical loading.

In the Stephan system an ingenious use

PACIFIC GILLESPIE SYSTEM BUILDING, SAN FRANCISCO
Villadsen Bros., Inc., Constructors

of steel plates at the joints between web and chord members makes it possible for the wood web members to take either compression or tension.

The laminations of the chord member, being vertical instead of horizontal, place the nails which fasten them together in sheer instead of tension as is the case with horizontal lamination.

as the arch has no long web members to obstruct light and ventilation when used for interior spans and to interfere with the placing of windows in exterior spans.

Concentrated or distributed loads may be carried on the tie beam as well as on the arch rib.

It was because of such advantages that these arches were selected by Villadsen

INTERIOR PACIFIC GILLESPIE SYSTEM BUILDING, SAN FRANCISCO
Note Wood Arch Construction

All the wood members are of standard commercial size of dimension lumber and all the web members are cut to the same pattern. No mortising or tennoning is required. All the cutting can be done with a small portable saw in advance of assembling. Standard bolts and washers are used for the few required.

These arches can be built either with a wood tie beam or with steel tie rods.

The wooden arch must not be confused with trusses which have a curved top chord

Brothers, Inc., in building the Pine and Van Ness station for the Pacific Gillespie System automobile washing plant in San Francisco.

The necessity for unobstructed light and gable window space made ordinary trusses with their network of web members and bracing impractical for the 100-foot spans.

The result achieved is shown in the accompanying photographs in which not only the strength but also the aesthetic beauty of these arches is apparent.

CALIFORNIA ARCHITECTURE AND ITS SOURCES

THE ARCHITECTURE of California, while developed from Spanish foundations, is in no sense merely archaeological, declares Paul Edgar Murphy, discussing "Native Architecture in Southern California" in the American Mercury. "The style expresses the life of today just as much as the styles of Salamanca and Granada expressed the life of the periods which bore them," he says. "The architecture of California is not purely Spanish. Just as one finds Spanish houses nestling under the ramparts of Carcassonne and bits of Florentine details in Sevilla, so one finds the architecture of all the Mediterranean countries influencing the California work. The hand of the native craftsman, Mexican or Indian, has brought in modifications, and the American has still further developed and moulded the character of the buildings, until there has been finally achieved the homogeneous style called Californian.

"Even this style has its colloquial variations. In the south the Mexican *ranchero* built a low rambling house, usually a rough U, closed on the fourth side with a high wall. The *patio,* or central court, was large enough to house his wagons and horses, his servants and their belongings in time of attack. The house was seldom over one story in height and one room wide. There were no corridors; a covered walk on three sides of the *patio* afforded the little protection from the weather needed in so mild a climate. The walls were ordinarily of *adobes* or sun-dried bricks, and were from 4 to 8 ft. thick. Such walls, of course, necessitated tremendous reveals at the doors and windows, and one of the chief charms of Southern California houses today is the deep shadows cast in these recesses.

"Near Long Beach lies the Rancho Los Cerritos, a fine old *hacienda.* It was built originally by Don Juan Temple, an American who became a Mexican citizen. The house is in an excellent state of preservation, thanks to the care bestowed upon it by the present owner, Jotham Bixby, Jr., whose father bought the place from Temple. The central portion is two-storied, with two low one-storied wings forming the traditional U. It is built of *adobes* plastered with lime. The shingle roofs are modern; the original house had flat roofs, covered with asphalt in much the same manner as the houses are roofed in North Africa. The two-storied central portion housed the family and its guests. Here were the living hall and the ample dining-room. The wings were given over to stables, to shops and to store-rooms, for these *ranchos* were self-sufficient. An *adobe* wall with a heavy wooden gate closed the great *patio.*

"At Santa Barbara the town house of the De la Guerra family provides another interesting example of early design. It is one story and retains the *patio,* not, however, closed in. A portion of the house is still inhabited by the family, while the rest, carefully restored, is incorporated into the delightful group of shops called El Paseo. Not far away, near Fillmore, is the Rancho Camulos, popularized by Helen Hunt Jackson as the birthplace of Ramona, and long the property of the Del Valle family. This house differs from the others in that its floor is raised a considerable distance above the ground.

"Farther north, one finds a stronger American influence. Not content with the handiwork of the natives, wealthy *rancheros* and successful townsmen imported window sash, wood trim and finish lumber from the Atlantic coast. Inasmuch as most of the ships sailed from Boston, these things were Georgian in design, and their incorporation into Californian work produced the Monterey house, called from the town of that name. Monterey houses are scattered along the coast from San Luis Obispo northward, and an excellent example is the Castro House at San Juan Bautista. The Monterey house was usually two-storied, with a projecting balcony along the entire facade at the second-floor level. The balcony often had turned spindles in the railing and was always of wood. Wood shakes or shingles replaced the tile roof of the South, and double hung windows with small lights

[Turn to Page 104]

CONGREGATION BETH ISRAEL SYNAGOGUE, PORTLAND, OREGON

MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS
JOHN V. BENNES AND HARRY HERZOG, CONSULTING ARCHITECTS

The NEW TEMPLE BETH ISRAEL

Portland – Oregon

PHOTOGRAPHS of the new Congregation Beth Israel Synagogue at Portland, Oregon, are shown in this number and architects who have seen the edifice are loud in their praise of its architecture. Like the new synagogue in San Francisco, its exterior is remarkable for its color and shading. The great mineral dome, seen from all parts of the city, is a rich tan weathered red, covering massive walls of sandstone and salmon colored brick. The synagogue stands on a lot 125 by 240 feet, in the center of a grove of fine old trees which cast their lights and shadows over all. The church is octagon shape and in the words of one writer, "rises like a golden mountain on a forest of green."

The interior of the Temple is very lovely. The dome, of course, is the most interesting and draws the eye upwards to the cornice where a "sun burst" in translucent glass and warm colors is the focal point. Most striking are the numerous chandeliers suspended from the ceiling which throw a flood of light over the auditorium. The altar is treated in carved walnut of a rich dark texture.

There are two pulpit desks, one in the conventional place at the platform edge, and the other on an elevation, immediately in front of the Ark. This latter pulpit will be used for reading the Torah. It is reached by a double pair of stairs that are builded by solid carved banisters. Up above, the

CONGREGATION BETH ISRAEL SYNAGOGUE, PORTLAND, OREGON
Morris H. Whitehouse and Herman Brookman, Associate Architects
John V. Bennes and Harry Herzog, Consulting Architects

woodwork culminates in a grill that completely hides the choir, and in the center of all is the Ark. This bows out in a wide curve, and is closed by two rounded sliding doors. In front of it there are huge hangings of amethyst velvet, embroidered with the golden crown symbolic of the Torah and the lions representing the tribe of Judah.

High above the choir and bronze organ front, there is a rose window, corresponding to an identical one at the opposite end of the Temple. These windows are built around great bronze menorahs that are the framework of the art glass, stained in various shades of blue. These menorahs can be lit at night, so that the windows are suffused with a soft, warm glow.

The ornamentation of the walls is simple. There are series of symbolic medallions between the window arches and in the choir arch, bearing the shield of David and the various signs of the tribes of Israel as described in the forty-ninth chapter of Genesis.

More than 700 persons can be seated in the main auditorium and almost 200 in the gallery. The main floor seats are set in converging semi-circles so that each directly faces the pulpit. The floor slopes downward, giving each member of the congregation a perfect view. These seats are something entirely new in church equipment. Although upholstered and shaped exactly like an opera chair, with arm rests and lift-up seats and backs curved to fit the body, a hood has been added that extends across the backs and fills the intervening spaces between chairs so that it gives the entire row of chairs the appearance of straight pews. The ecclesiastical effect is not lost, and at the same time the comfort of the opera chair is retained.

The architects were Morris H. Whitehouse and Herman Brookman, associated, and John V. Bennes and Harry Herzog, consulting architects. F. W. J.

Other Photos on Pages 69, 71 and 73

GARDEN VIEW, HOUSE OF MR. HARRY A. GREEN, PORTLAND, OREGON
Herman Brookman, Architect

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BUILDING FOR PERMANENCY

by Charles H Cheney
Consultant in City Planning

THIS is the planning age. A new era is upon us—we have all sensed it. America confidently enters it, now become the richest nation on earth, with higher standards of living than man has ever known before, with a potential strength and courage vaster than any of us can comprehend, and withal new duties and responsibilities upon this and coming generations, that brook no little plans, no tinkering, no dalliance with halfway measures.

City builders, architects, engineers of the country, this urban age faces you with stern responsibilities.

Look well to your planning! A greater age than has been, is here. Build nobly! Hold to high ideals! Above all, remember that man must have the joy of living, the real pursuit of happiness which, after all, is only truly satisfied by a highly esthetic environment, as well as by sound social and economic conditions.

City planning is futile which does not keep ever first in mind its human purpose and objectives. At this, our twentieth National Conference, it is more than time that we brought the country's attention back to those great ideals and, above all, those esthetic considerations of city planning which in succeeding generations will be the thing that our time is most judged by. Too long have we talked about the dry, mechanical processes of planning; too little have we emphasized the importance of the beautiful.

Economic, social and esthetic considerations are inseparable in any complete planning for the best urban life, or even for the best country life. It is true that this conference in preceding decades found it necessary to emphasize economic and social considerations in order to have city planning established on a firm basis. The old "city beautiful" slogans and campaigns of twenty or more years ago lacked the solid economic and social foundations necessary to make them succeed, and we had to soft-pedal them until better public understanding of all three phases of city building was achieved. Now the country has caught up with us. In fact, the country is ahead of us; beauty has become the watchword of business and industry; city planners lag behind. Wake up, city planners, or you will soon be cast aside for leaders with better grasp of the public demands of our time.

Every item of the city plan (or master plan, as it is now often called for cities, counties or regions) must take the esthetic into account. A complete master plan of any area is generally understood to include the following major parts:

Part I—The major traffic street plan.

Part II—The comprehensive zoning plan and ordinance, limiting use, height and bulk of buildings; and other protective property regulations.

Part III—The transportation plan: railroad terminals, viaducts, grade separations, port and harbor developments, aviation fields, rapid transit, local surface cars and bus lines.

Part IV—The comprehensive school, playground and recreational system plan.

(Abstract of a paper read at the 20th National Conference on City Planning, Dallas, Texas, May 8, 1928.)

Part V—The comprehensive park system plan, with connecting parkways.

Part VI—The plan and program for better housing of people, including both housing codes and constructive housing schemes.

Part VII—Plan for public architectural groups, civic centers, educational and other buildings.

Part VIII—Plans and ordinances for the general improvement of the great run of private architecture, of environmental conditions, and increase of the amenities of life.

There are fundamental esthetic considerations which must be taken into consideration in each of these important parts of the master plan.

A major traffic street plan which neglects or overlooks the necessity of maintaining important vistas, of purposely shifting over to make opportunity for location of important buildings and groups "on axis," of providing for arcading or of harmonious block treatment of down-town architecture; of group planning in residence as well as business districts, is no true solution of the city plan.

Zoning ordinances and building codes have more effect on architecture and landscaping than any other agencies. The glorious new architecture of New York, caused by the New York zone ordinance in its setback provisions for light and air, is one profound esthetic result of the city building of our time. Few people know that these regulations were deliberately worked out by some of the greatest architectural thinkers of our time, who had the esthetic importance of such regulations well in mind, at the same time as the economic and social objectives of zoning.

One of the greatest blights of our cities, one of the biggest and hardest problems to be solved, is that of the disfigurement and upset to surrounding property caused by railroads and other transportation agencies. Great economic losses result, with depressing and deteriorating influence upon the poor creatures of humanity who generally drift to the depreciated neighborhoods along railroad rights-of-way. There is also the great loss of time and inconvenience to whole cities by misplaced or outgrown yards, terminals and other facilities, that proper co-operation and planning, on the part of public and carriers, could make wholesome, esthetic and compatible with the reasonable amenities of life.

And so through all the items of the master plan the human equation—that subtle thing that reflects and controls men's souls, the esthetic—can and must be provided for.

Webster says simply that by the esthetic we mean the appreciation of beauty. Let us accept beauty as including necessarily truth, perfection, fitness, color, harmony, and generally, symmetry of form appropriately and attractively used.*

Architecture and planting, or the landscape art, build and clothe most all of the physical developments about us. They are the services of man most directly affected by city plans or master plans.

In judging good architecture, (and here I would again add landscaping as well) as we have often said, there must be an essential quality of charm, that may be called the soul of the structure. More profoundly and importantly does this apply to the great master plan of a city, county or region. Every such plan must have distinct character and charm, to properly fulfill its purpose. It must express the soul, the character and civilization of the people of the area it covers. How many city plans achieve or even strive for this essential quality of charm?

Gordon says that esthetics is a science, because it pursues the methods of science. This should give comfort to those engineers, lawyers and others so gun shy of the word "art," so fearful the courts will not "sustain" it. "A rose by any other name would smell as sweet.' Let us not quarrel over nomenclature, provided humanity receives its due.

Evidences are aplenty that the new age, the planning age, is upon us. Social values are being readjusted to demand beauty and order, as well as health and convenience. Herbert Hoover has well stated the situation:

(*See Raymond: Essentials of Esthetics, pp. 34-36; and Bosanquet: History of the Esthetic.)

"That enormous losses in human happiness and in money have resulted from lack of city plans which take into account the conditions of modern life, needs little proof. The lack of adequate open spaces, of playgrounds and parks, the congestion of streets, the misery of tenement life and its repercussions upon each new generation, are an untold charge against our American life. Our cities do not produce their full contribution to the sinews of American life and character. The moral and social issues can only be solved by a new conception of city building."

An interesting story is told of Henry Ford, that some five or six years ago he said he would not give five cents for all the art the world had produced. Yet the past year sees Ford employing the best artists, and achieving a most beautiful car. Humanity will be served, and the esthetic has come into its own in America's largest industry.

The relator goes on to say:

"We passed from the hand to the machine, we enjoyed our era of the triumph of the machine, we acquired wealth, and with wealth, education, travel, sophistication, a sense of beauty; and, then we began to miss something in our cheap but ugly products. Efficiency was not enough. The machine did not satisfy the soul. Man could not live by bread alone. And thus it came about that beauty, or what one conceived of beauty, became a factor in the production and marketing of goods."

Recent decades allowed the machine too much emphasis in our art, our literature, our lives, even in our city plans. Well rid of the so-called machine age, we can enter upon the new era of the planning age with great benefit, with relief in our minds and hearts. Higher and more human ideals are bound to prevail.

And now comes from Henry Ford a remarkable interview, in which this greatest industrialist of our time says much the same thing—that we are entering the planning age, when machinery alone will not suffice to meet man's needs and demands in this country:

"The whole country is in flux," he is quoted as saying. "We have reached our present point without plan, but to go much further we need the opening of the country on so broad a basis that the government must aid—not in finances or in managing, but in helping so to plan that the barriers to individual action may be removed. And, unless we take this in hand quickly, we may find our progress rather suddenly blocked. That is a very real danger. We are faced with the alternative of use or decay."

The esthetic considerations and requirements of the city must be soundly tied in with the social and economic program. Some of these definite objectives or ideals to be obtained, may be mentioned:

1. Plan for beauty. Deliberately and carefully, every item of the master plan must be thought of, from its inception, with regard to the effect, the beauty, that it will produce.

2. Plan for color. Human nature reacts sharply to color, which may be cheerful, pleasing, extraordinarily stimulating, but, as yet has been debased, desecrated most inhumanly, incontinently defiled, and purely because of carelessness, in most communities. Color can make or destroy even the best architecture; it can retrieve much of the worst. Color planning in cities will some day be as important as street planning.

3. Plan for individual character. Every city, county or region has something its very own, of life, subtle character, individuality. This is most precious. To preserve and enhance it is the prime duty of every planner.

4. Plan generously. The new age, the flying age, now upon us, opens demands of space unthought of, but which, however, must be met. The great communities of the past were those that planned on a large scale and built to a big mould. Now time and space have been annihilated. Industry, housing, even business, are certain to spread out over tremendous areas. We need wide streets, squares, parks and playgrounds. Vision and wise planning are required as never before. The Chicago Plan remains the greatest in the country, because of the generous scale on which it has provided for the future.

5. Plan architectural control of all buildings, signs and physical appearances. The general architecture, mass and appearance of all buildings, private as well as public, is essentially a matter of public concern. Enormous depreciation and waste result from the present unregulated system of building.

6. Plan to maintain the "town picture." The community is entitled to preserve the outward characteristics which develop as a result of God-given natural beauty or of its being a community. The city needs protection from disfigurement, and the preservation of old buildings, of natural beauty, and architectural monuments. Many of the older communities of Europe have long protected these things. We have much to be proud of and preserve, in our old colonial buildings of the eastern seaboard, and in our Spanish colonial inheritance in California and the southwest, if we keep them inviolate.

America must build better cities. We are a rich nation, but a tawdry one in appearance. Our station in civilization demands and requires a better dress, our progress in education and culture insists upon a better environmental condition for our children and our children's children.

Remember that the architecture we leave behind us is the chief measure of our civilization. We must act promptly to insure that in the future, at least, no more such tawdryness, no more such ugliness, such lack of color, shall be tolerated in new buildings.

To bring out how far American communities are falling behind we rated a few of the principal cities last year, according to the percentage of good architecture and good environment they seemed to offer. Some additional ratings are now given. We believe a frank and yet reasonably liberal board of inquiry would have to report on these cities as follows:

	Per Cent
Dallas, Texas	6
Fort Worth, Texas	6
St. Louis, Mo.	7
Chicago, Ill.	8
Oakland, Calif.	10
San Francisco, Calif.	11
Boston, Mass.	12
Los Angeles, Calif.	12
New York City	12
Philadelphia, Pa.	15
Washington, D. C.	25
London, England	9

Contrast with these some of the cities and suburban communities that have established definite architectural control:

	Per Cent
Roland Park, Baltimore	95
Forest Hills, Long Island	95
Shaker Heights, Cleveland	80
Country Club District, Kansas City	75
St. Francis Wood, San Francisco	95
Palos Verdes Estates, Los Angeles	95
Nantucket (100 years old)	95
Yorkshire Village, Camden, N. J.	90
Paris, France	85
Amsterdam, Holland	85
Santa Barbara, Calif.	40

Most of the architects seem to think these figures are, if anything, too high. The Architectural Club of Los Angeles voted to give San Diego a rating of only 3 per cent, but I think this extreme.

The seriousness of the situation lies, however, in the fact that the percentage of new buildings, really esthetically good, is not increasing. In some cities it is even decreasing—the building inspectors tell us they are getting fewer plans today than formerly, by men trained to produce good design.

Thus city planners are now called upon to take increasing responsibility. A few have always realized their obligation for the esthetic, but their number is pitifully small. Now times have changed the responsibility can be shirked no longer. False and short-sighted ideals must be dropped, our planless planning commissions revitalized. Some of them only need funds. Others should be fired.

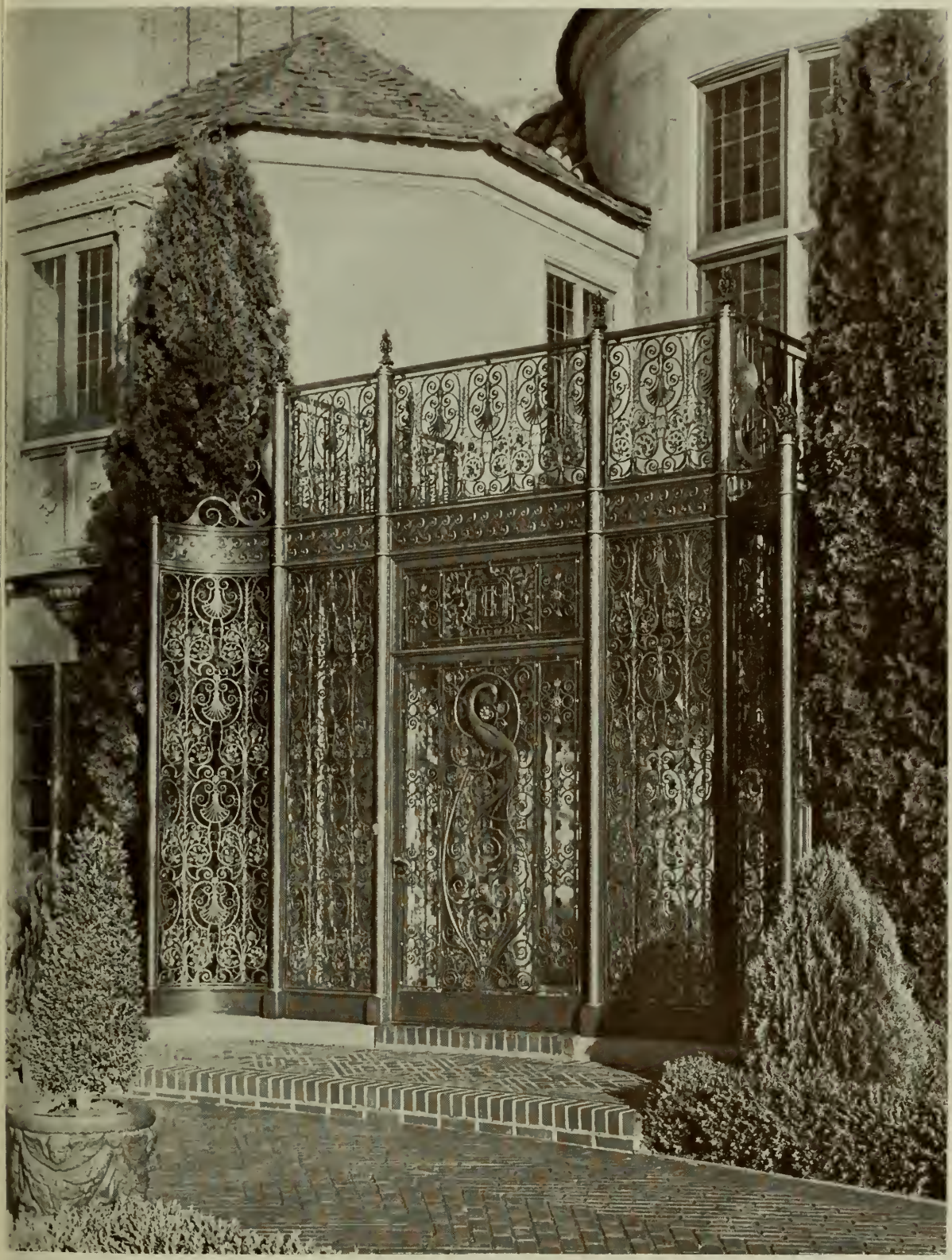
We need many more trained men in city planning; men with an understanding and practical working knowledge of esthetic values, as well as of economic or social problems, or the law. Much more use should be made of the trained architects and landscape architects of the country; their present influence is too small—largely, it is true, because of their lack of civic-mindedness.

No public authority should pay out any money, nor should any city planner accept any money for the making of a city plan or any part of it, which does not fully take into account the fundamental esthetic considerations here mentioned.

See Article on Page 61

CONGREGATION BETH ISRAEL SYNAGOGUE, PORTLAND, OREGON

MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS
JOHN V. BENNES AND HARRY HERZOG, CONSULTING ARCHITECTS



HOUSE OF MR. HARRY A. GREEN, PORTLAND, OREGON

HERMAN BROOKMAN, ARCHITECT

HOUSE OF MR. HARRY A. GREEN, PORTLAND, OREGON

HERMAN BROOKMAN, ARCHITECT

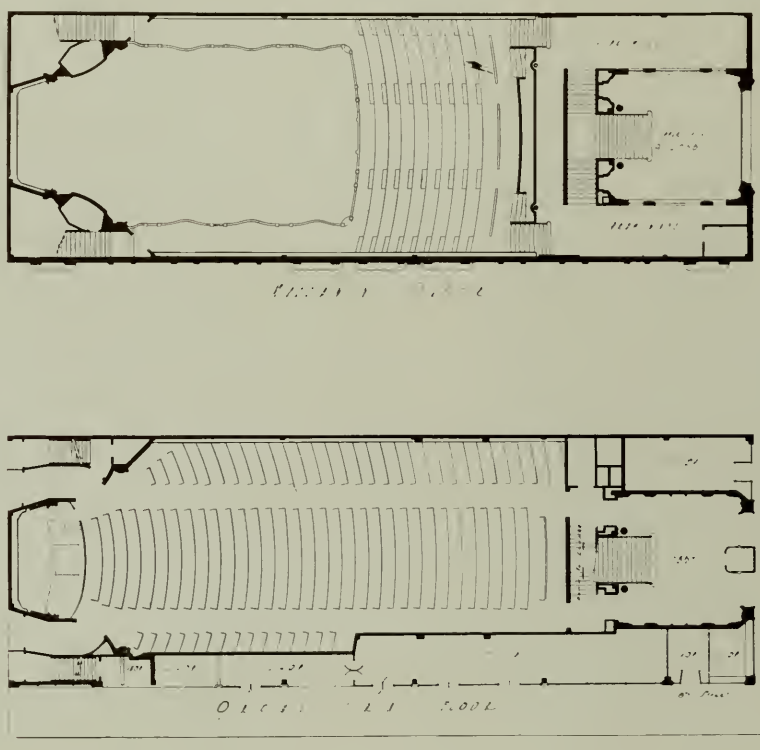
HOUSE OF MR. HARRY A. GREEN, PORTLAND, OREGON

HERMAN BROOKMAN, ARCHITECT

Terra Cotta by N. Clark & Sons

TOWER THEATER, LOS ANGELES, CALIFORNIA

S. CHARLES LEE, ARCHITECT



PLANS, TOWER THEATER, LOS ANGELES, CALIFORNIA

S. CHARLES LEE, ARCHITECT

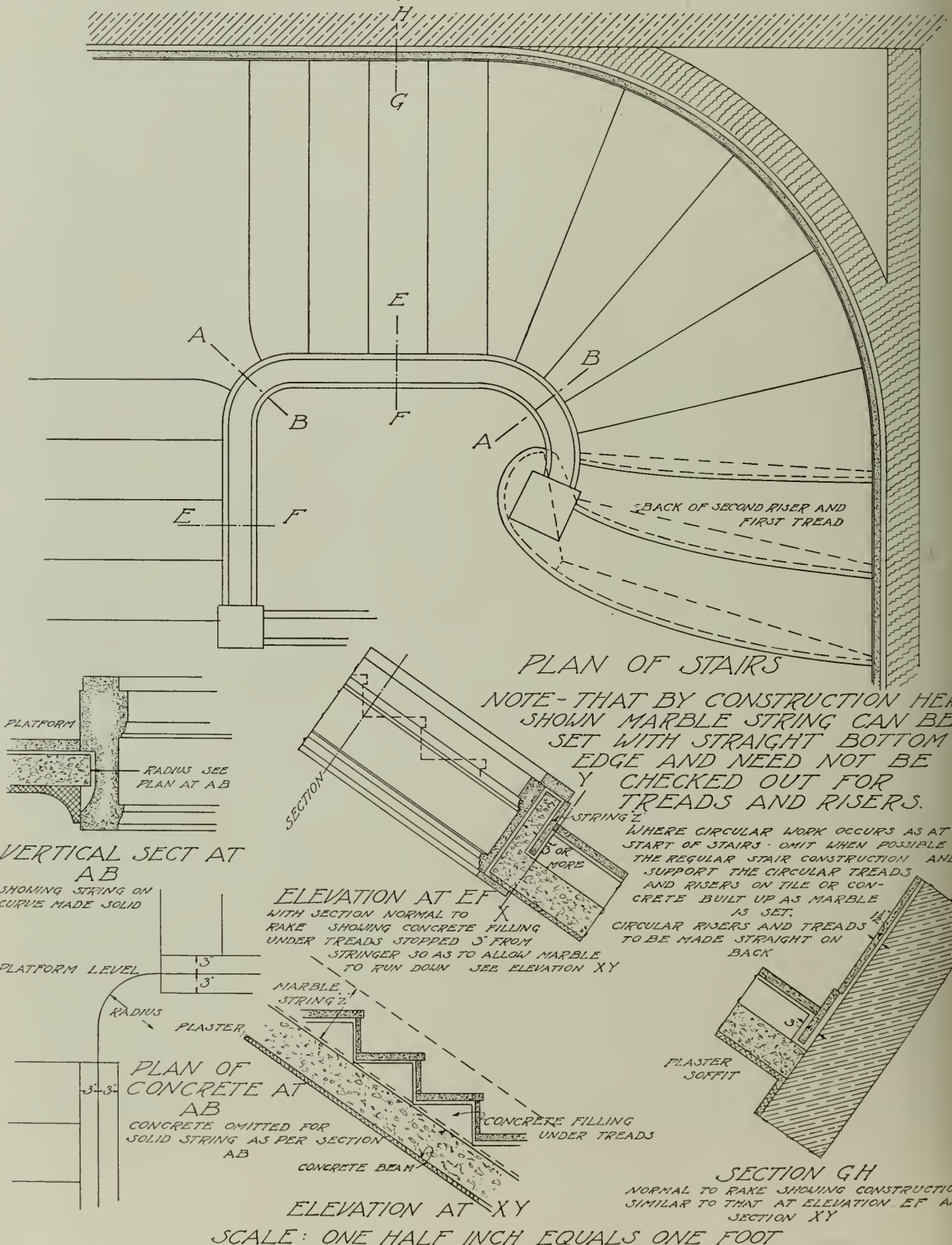
Marble Columns and Wainscot, Vermont Marble Company

TOWER THEATER, LOS ANGELES, CALIFORNIA

S. CHARLES LEE, ARCHITECT

DETAILS OF CONSTRUCTION

MARBLE TREADS, RISERS, BALUSTRADE STRING, WALL STRING, WAINSCOT ON CONCRETE FOUNDATION


H
G
E
A
B
F
BACK OF SECOND RISER AND FIRST TREAD
PLAN OF STAIRS
NOTE - THAT BY CONSTRUCTION HERE SHOWN MARBLE STRING CAN BE SET WITH STRAIGHT BOTTOM EDGE AND NEED NOT BE CHECKED OUT FOR TREADS AND RISERS.
PLATFORM
RADIUS SEE PLAN AT AB
VERTICAL SECT AT AB
SHOWING STRING ON CURVE MADE SOLID
SECTION
STRING Z
3" OR MORE
WHERE CIRCULAR WORK OCCURS AS AT START OF STAIRS · OMIT WHEN POSSIBLE THE REGULAR STAIR CONSTRUCTION AND SUPPORT THE CIRCULAR TREADS AND RISERS ON TILE OR CONCRETE BUILT UP AS MARBLE IS SET.
CIRCULAR RISERS AND TREADS TO BE MADE STRAIGHT ON BACK
ELEVATION AT EF
WITH SECTION NORMAL TO RAKE SHOWING CONCRETE FILLING UNDER TREADS STOPPED 3" FROM STRINGER SO AS TO ALLOW MARBLE TO RUN DOWN SEE ELEVATION XY
PLATFORM LEVEL
3"
3"
RADIUS
PLASTER
MARBLE STRING Z
PLASTER SOFFIT
PLAN OF CONCRETE AT AB
CONCRETE OMITTED FOR SOLID STRING AS PER SECTION AB
CONCRETE FILLING UNDER TREADS
CONCRETE BEAM
SECTION GH
NORMAL TO RAKE SHOWING CONSTRUCTION SIMILAR TO THAT AT ELEVATION EF AND SECTION XY
ELEVATION AT XY
SCALE: ONE HALF INCH EQUALS ONE FOOT

DETAILS FOR A MARBLE STAIRWAY ON A CONCRETE FOUNDATION

Padilla Company Photo

TOWER THEATER, LOS ANGELES, CALIFORNIA

S. CHARLES LEE, ARCHITECT

See Article on Page 99

GARDEN VIEW, RESIDENCE OF MR. W. S. HART, SACRAMENTO

DEAN & DEAN, ARCHITECTS; F. N. EVANS, LANDSCAPE ARCHITECT

Frederick Burkett Photo

GARDEN VIEW, RESIDENCE OF MR. W. S. HART, SACRAMENTO

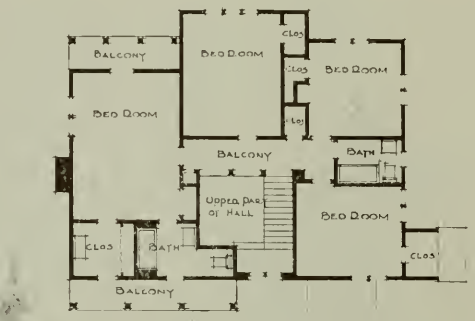
DEAN & DEAN, ARCHITECTS; F. N. EVANS, LANDSCAPE ARCHITECT

PATIO AND LOGGIA, RESIDENCE OF MR. J. S. COLLBRAN, BERKELEY
EDWIN LEWIS SNYDER, ARCHITECT

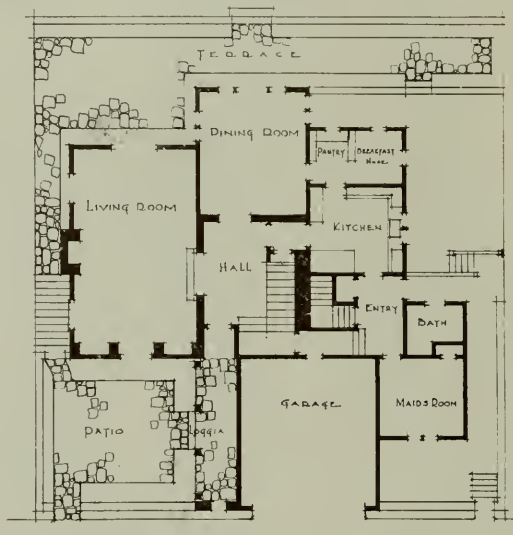
RESIDENCE OF MR. J. S. COLLBRAN, BERKELEY, CALIFORNIA

EDWIN LEWIS SNYDER, ARCHITECT

McCullagh Photo



SECOND FLOOR PLAN



FIRST FLOOR PLAN

PLANS, HOUSE OF MR. J. S. COLLBRAN, BERKELEY

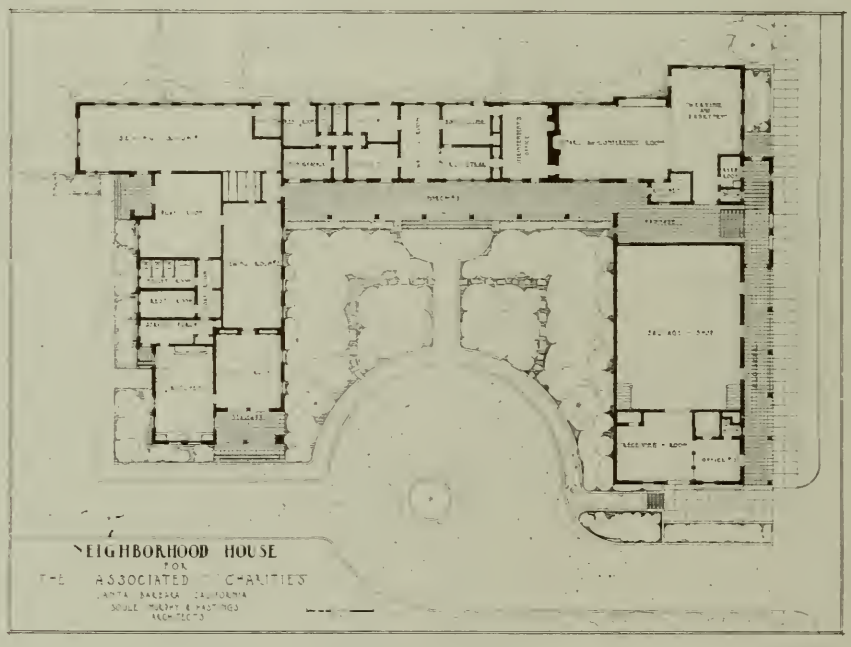
EDWIN LEWIS SNYDER, ARCHITECT

SOUTHERN COUNTIES GAS COMPANY BUILDING, SANTA BARBARA
MARSTON, VAN PELT & EDWARDS; PLUNKETT & HOWELL, ARCHITECTS

J. Walter Collinge Photo

NEIGHBORHOOD HOUSE FOR ASSOCIATED CHARITIES, SANTA BARBARA

SOULE, MURPHY & HASTINGS, ARCHITECTS



PLAN, NEIGHBORHOOD HOUSE FOR ASSOCIATED CHARITIES, SANTA BARBARA
SOULE, MURPHY & HASTINGS, ARCHITECTS

J. Walter Collinge Photo

NEIGHBORHOOD HOUSE FOR ASSOCIATED CHARITIES, SANTA BARBARA

SOULE, MURPHY & HASTINGS, ARCHITECTS

J. Walter Collinge Photo

NEIGHBORHOOD HOUSE FOR ASSOCIATED CHARITIES, SANTA BARBARA

SOULE, MURPHY & HASTINGS, ARCHITECTS

SANTA BARBARA BILTMORE, SANTA BARBARA, CALIFORNIA
REGINALD JOHNSON, ARCHITECT

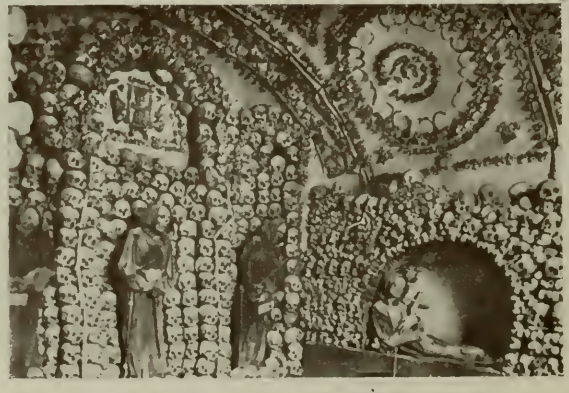
MY EUROPEAN IMPRESSIONS

By
C O Clausen Architect San Francisco

IN THE central part of Rome stands the church of Santa Maria della Concezioni, conducted by the Cappuchini Monks. The building is very old, having been founded in 1624 and architecturally, is of little consequence. Among the few paintings in the church only one is of any particular note. This is of St. Michael vanquishing Satan, by Reni.

The Cappuchini Monks clothe themselves in brown frocks, go barefooted and never shave their beards. They are devout to the extreme and at short intervals, upon the tolling of the church bell, gather together and chant in the most weird manner.

One is liable to be disappointed in a visit here until conducted to the crypt below and then comes a shock that will wrack the nerves of even the strong hearted. The monk leads you through a series of burial vaults decorated in a grewsome manner with the bones of about 4000 departed Cappuchinians. Each vault contains a grave from Jerusalem. There covered with earth are arches built of grinning skulls; architectural structures of various designs all executed to represent different parts of human anatomy; walls with frescoes, panels and curved lines made of the human skeleton.



CRYPT, CAPPUCHINI CHURCH, ROME

The old friar seemed quite proud of this work and remarked that some day perhaps his bones would add to the further decoration of the place. He handed us a set of photographs of the place for our approval to purchase. The picture shown here was selected from this collection.

I endeavored to classify this architectural design and concluded to call it "Renaissance de la Morte." The old monk smiled and said that although he never yet had heard it called such, he considered the name well taken.

The great humorist Mark Twain once visited this place and at that time remarked that there would be stirring times there if the last trumpet should blow and the departed ones, returning suddenly should get hold of the wrong leg in the confusion and the wrong skull, and find themselves limping and looking through eyes that were wider apart or closer together than they were used to.

It was a relief to get out and shake off the gloomy effects of the place by calling at some of the sidewalk cafes along the Corso whereupon copious libations of "Cinzano" helped to divert our thoughts from the horrors of the Cappuchinian vaults.

DESIGNING A GARDEN in the SPANISH SPIRIT

by Frederick N Evans
Fellow ASLA

THERE is a pleasure for the designer in working out grounds and garden in the Spanish style. There is a free hand something in ıe choice and disposition of plant material, s well as in the simple character of garden ;atures, which fascinates. The type deıands a certain grasp of essentials but at the ıme time it allows a seeming abandonment f detail. It is as though in contrast to a ɔncentration upon ornament such as would e called for in designing an Italian garden, ne were asked to proceed in the manner of poster artist. There are to be broad spaces f high light and of shadow. There is force ıodified by simplicity.

The garden of Southern Europe is not lways simple in plan or form, but the arden features usually are simple and old, of a form and shape which can be ıken in at a glance, special interest being iven to such features by color in the use of ile. Color, too, is given by flowers, nd strong accents y the use of strikng plants in strikng positions. The lacing of plants n the Spanish garden has in it a ıaphazard suggesion. This is due o the filling in beween the principal plants, or the ıccent plants, with many minor ones. One of the pleasures to the visitor s the discovery of these casually placed plantings tucked away, to be come upon by accident, as a rose bush, a few aloes, or a brilliant geranium clambering up the wall.

It is this casual quality in the Spanish garden—this permission which it reserves unto itself to do the spur-of-the-moment thing in its planting which makes this old world garden one of the most interesting and at the same time one of the most difficult gardens to "do" in the proper spirit. It is exactly along the line of thought which recognizes that it is much more difficult to create a woodland scene than to make a presentable formal garden. The former demands concealment of the very art which is employed. The Spanish garden demands this thing more than anything else. It must appear casual; at the same time it aims at definite effects of creating "atmosphere" or "spirit." It must be orderly in its casualness and not desultory or aimless.

FOUNTAIN, GARDEN OF W. S. HART, SACRAMENTO

Referring to the garden shown, plants used about the front entrance of the house are yucca, rosemary, dracaena, cactus, oleander, and so on, with the well-known hen-and-chickens, low juniper, and alyssum at the edge. In the beds about the wide brick pavement surrounding the fountain curb in the garden are hedges of the Eng-

lish privet, cut low. This is the evergreen having the color of boxwood, and when it is repeatedly trimmed it takes on an entirely dwarf habit of leaf. Loquat, oranges, lavender, roses, and mahonia are planted with flowers in the beds. Tall-stemmed Japanese palms rise at the center, while Italian cypress like gate posts or pylons, stand at

shadows from tree or vine through whicl scattered light falls across a step or seat, simplicity in general detail, and yet pos sessing a marked richness of vegetation these are among the points which th garden of the Saracen, and indeed th Spanish Colonial garden type in our ow country, suggest as our guide if we woul

GARDEN OF W. S. HART, SACRAMENTO, CALIFORNIA
Dean & Dean, Architects
F. N. Evans, Landscape Architect

entrance points. The gardener is encouraged to fill in, wherever there is space, with plants that will give plenty of color, but not to pull out growing things that he does not know on the ground that they may be weeds. Zinnias, petunias, or again Shirley poppies or marigolds are put in now and then when opportunity offers.

Color, the highlight of a fountain basin or other detail, the glint of dripping water, the soft red of pavement or flower pot, deep

emulate them. Individual types of garden are they, which invite us to come straight away out of the cool darkened house t enjoy the full sunshine of mid-day.

Wayside Architecture

MAKE-SHIFT eating and soft drink con traptions that mar the beauty of ou highways, should be replaced by more at tractive stands, in the opinion of engineer of the National Lumber Manufacturers

Association. The prospective owner of a wayside refreshment stand and gas station no longer need rely on his own ingenuity as to how he throws together a few boards or sheets of corrugated iron to provide his place of business. His problem is solved through the interest of Mrs. John D. Rockefeller, Jr., of the Art Center, New York.

ment stands and gas stations. The first prize in the refreshment stand and gas station group was won by Henry Ives Cobb, Jr., of New York.

The third competition was announced recently and offers prizes for the first fifteen stands that are built from the prize-winning designs. This contest should stimulate the

GARDEN, RESIDENCE OF W. S. HART, SACRAMENTO, CALIFORNIA
Dean & Dean, Architects
F. N. Evans, Landscape Architect

Several competitions have been held recently to stimulate architectural attention to this new type of service building, and in the initial contest, prizes were awarded for photographs and plans of wayside stands already built.

The second contest was opened to architects for original designs of stands that would improve present conditions. It was divided into two sections, one for refreshment stands only, and the other for refreshbuilding of well planned, attractive refreshment stands.

Copies of the bulletin containing sketches and floor plans of the prize winning designs in the competition are available on request from the National Lumber Manufacturers' Association, Transportation Building, Washington, D. C., or Clare Winger, Secretary of the Wayside Refreshment-Stand Competitions, Art Center, 65-67 East 56th Street, New York City.

The ARCHITECT AND ENGINEER

SINCE 1905

An illustrated monthly magazine of Architecture, Engineering and Allied Arts and Crafts.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; Canada, $4.00; Foreign, $4.50; Single Copies 50 cents.

Publication Office:
1662 RUSS BUILDING, SAN FRANCISCO
Telephones Douglas 1828 - 1829

Vol. 94 JULY, 1928 No. 1

Color and More Color

COLOR in architecture has taken the East by storm, according to F. W. Fitzpatrick, who has been called upon to design several apartment buildings with exterior walls highly colored. This is following a trend that has been in evidence on the Pacific Coast for some time, particularly in home design. Now the fad has spread to commercial and public buildings and the opportunities of the terra cotta and tile manufacturers are seemingly without end.

The use of color in designing exterior walls is explained by architects as a means of securing interesting facades without having to resort to overhangs and deep reveals to obtain the relief of highlights and shadows. In commenting further upon the use of colored materials, one architect declares that color adds warmth and life to a building and this is undoubtedly true.

Here is a brief description of the color treatment to a 19-story Chicago apartment house recently completed from plans by B. Leo Steif, architect:

"The first story, containing ground floor shops, is finished in a dark French blue terra cotta. Bronze medallions are inset at intervals as ornamentation against the dark blue. The principal street entrances to the shops have archways of a moderately subdued green terra cotta. Above the entrances, the shoulders of the arches are inset with Mosaic panels.

"The second, third, and fourth stories are finished in a light blue, of about robin's egg hue. Mosaic panels at intervals in this section of the exterior provide ornamentation. Above the fourth floor, up to and including the fifteenth floor, the building is faced with a salmon-colored brick. The five top stories, including the penthouse story, are faced with terra cotta of five different shades, blue predominating. The architectural style is designated as Modern French.

"The Mansard roof is covered with copper. Chemical treatments are to be used to hasten oxidation, which will, of course, turn the copper a soft green color."

Surely this must be a fascinating building with enough color to satisfy the most fastidious.

Should Architects Advertise?

SINCE the subject of architects' advertising is receiving so much attention from members of the profession, Pacific Coast architects will undoubtedly be interested in the following which appeared in the last issue of the *Monthly Bulletin* of the Illinois Society of Architects, Chicago:

A report was published in the March number of the *Monthly Bulletin*, from the Michigan Society of Architects, upon the subject of advertising. This report urges that architects ought to advertise both for the sake of the profession and for their personal advantage. The report takes the position that we have not advertised because we have clung to an overworn tradition called ethics. It then proceeds to ask why we do a long list of other things which are equally bad or worse.

In answer to the contention that we do not advertise because of ethics: A paper appeared in the Journal in February or March which endeavored to show that advertising, for architects, is a piece of business folly and that, if it is successfully done, will accomplish nothing more than to build up an additional expense, leaving us all on equal terms until someone is clever enough to think up a new scheme. The contentions of this paper were offered for criticism to a very successful merchant and heavy advertiser. His conclusion and advice was that architects would very soon ruin themselves if they got drawn into advertising or would

spend endless money before anyone found out, really, how to do it.

In answer to the charges which this report makes of common practices: Examples can be found of all these things, but they are not common practice by all architects. Many of them are things of which the Institute disapproves and advises against. Some of them are of no consequence, but are set forth in the report in such a way that they have a very bad sound.

The whole list of misdemeanors, some of which are real and some of which are largely imaginary, are set out in such a way that a reader, unfamiliar with the facts, would suppose that they were all things recognized and approved by the Institute. This is not fair argument.

If advertising is a good thing, those who believe in it should come to conventions and fight for what they believe to be right. It is not a convincing argument to say that because certain abuses exist, other things should be allowed.

ABRAM GARFIELD, Chairman,
Committee on Practice, A. I. A.

Notes and Comments

COMING out frankly on the proposition that the hiring of a good architect, and engineer if necessary, is the only way to safeguard the owner's interest and make sure that he gets the sort of a structure he is paying for, the National Surety Company of New York, has advised all its agents to insert in their local publications an advertisement directed toward the home owners and lenders of money on private construction work, and urging consultation with reputable architects before building.

This attitude publicly taken by the surety company is particularly significant and has been widely and favorably commented upon by architects and engineers.

Other organizations, including several realty firms, are following the example set by the National Surety Company, and it looks as if the architect at last is destined to come into his own.

* * *

SEATTLE architects are doing things. The newer buildings are vastly more interesting than the older ones. The L. C. Smith Building, never distinguished for its beauty, is no longer the dominating shaft in the city's skyline. Other high buildings are looming and one or two projected ones will soon cast their shadows on the Smith Building. The new Municipal Auditorium is finished and was dedicated by the Kiwanians last month. The hall seats 7500 persons and cost something more than $1,000,000. It is unlike most auditoriums of its size in that the exterior walls are stuccoed instead of veneered with brick and terra-cotta. The architects appear to have given the people a lot of building for their money.

* * *

HOW I WISH some public spirited resident of California would give this state a show place like Mr. Butchart's sunken gardens just outside the city of Victoria, B. C. Mr. Butchart made his money selling cement. He has built himself a beautiful home in the center of sixteen acres of radiant blooms. His fourteen gardeners have grown almost every known variety of plant life. Rustic bridges, walks, garden furniture, water falls, fountains and lakes lend their enchantment to the gardens which the generous owner has thrown open to the public. The show place of Victoria, it is the mecca of thousands of delighted tourists who carry home with them memories of a flowerland surpassed nowhere in the world.

* * *

THE TREND of architects to Mexico increases each vacation season. There is much there of interest to California architects and outside of Spain the border country has become a favorite objective point, both for study and play. W. H. Ratcliff, Jr., architect of Berkeley, recently returned from a visit to Mexico City, Guanajuato and Chihuahua, which he considers the three most interesting cities, architecturally speaking, in Mexico. In these three cities, Mr. Ratcliff says, much of the primitive atmosphere is gone, although they still have the horse-drawn cab and street car. The modern buildings are copied to a more or less extent from those built by the early Spaniard.

Mr. Ratcliff deplores the fact that there is so little religious devotion in the many interesting churches in the country, due, he says, to the government's edict that no for-

eign priests shall be permitted to live in Mexico and no Mexican priest may officiate without first registering with the government, a requisite the Pope declines to recognize.

"Archaeological activities to date," says Mr. Ratcliff," have not been conducted with any great vigor and the remains of the Aztec civilization and previous civilizations which were so ruthlessly destroyed by the early Spaniards have not been investigated to any considerable extent. It is possible for the traveler to find without any great exertion many relics of the Aztec civilization in the plowed fields near the pyramids and other monuments, although it is necessary to obtain a permit from the Mexican government to take these trophies out of the country."

* * *

THREE HUNDRED students in Louvain recently sided with the American architect, Whitney Warren, and caused a demonstration that shattered to pieces the pillars of a balustrade that Rector La Deuze wished to have substituted for the architect's because the latter favored an inscription reading in part: "Destroyed by German Fury." The students, it seems, were in sympathy with the architect and refused to accept the Rector's contention that the inscription would serve merely to revive war hatreds. The new library, which was restored with funds subscribed in this country, was dedicated July 4. F. W. J.

CALIFORNIA ARCHITECTURE

[Concluded from Page 59]

served instead of the Latin casements. As in the South the material was *adobe*.

"Of commercial and civic buildings of the early period, not much can be said. They were usually of such a temporary nature that they have not withstood the ravages of time, or their locations were such that they gave 'way before the march of commercial progress. One of the few remaining examples is the customs house at Monterey, a simple building of restrained, rather classical lines.

"The influence of these various forms o the early Californian style is still strong but it is undergoing a remodification at th hands of architects who are returning to th original sources in Spain, Italy and Nortl Africa. California is past that period whe misguided designers tried to adopt th Franciscan missions to present-day needs The missions were religious buildings, buil for a definite purpose, and their details an ornament, when applied to modern multi storied hotels, are about as appropriate a the buttresses and finials of Chartres woul be in a similar place."

ARCHITECT TURNS POET

Everybody in the profession—in Northern Californi at least—knows that James T. Narbett, architect o Richmond, is a designer of no mean ability. Few however, are aware of the fact that Mr. Narbett i poetically inclined. Here is his latest verse, induce by the recent Republican convention at Kansas city

Kansas City; grand convention;
Grand Old Party meeting there;
No dark horse to cause dissension,
Everything is clear and fair.

When they found "He did not choose to
Run" for office one term more,
They were puzzled whom to turn to
Run our country as before.

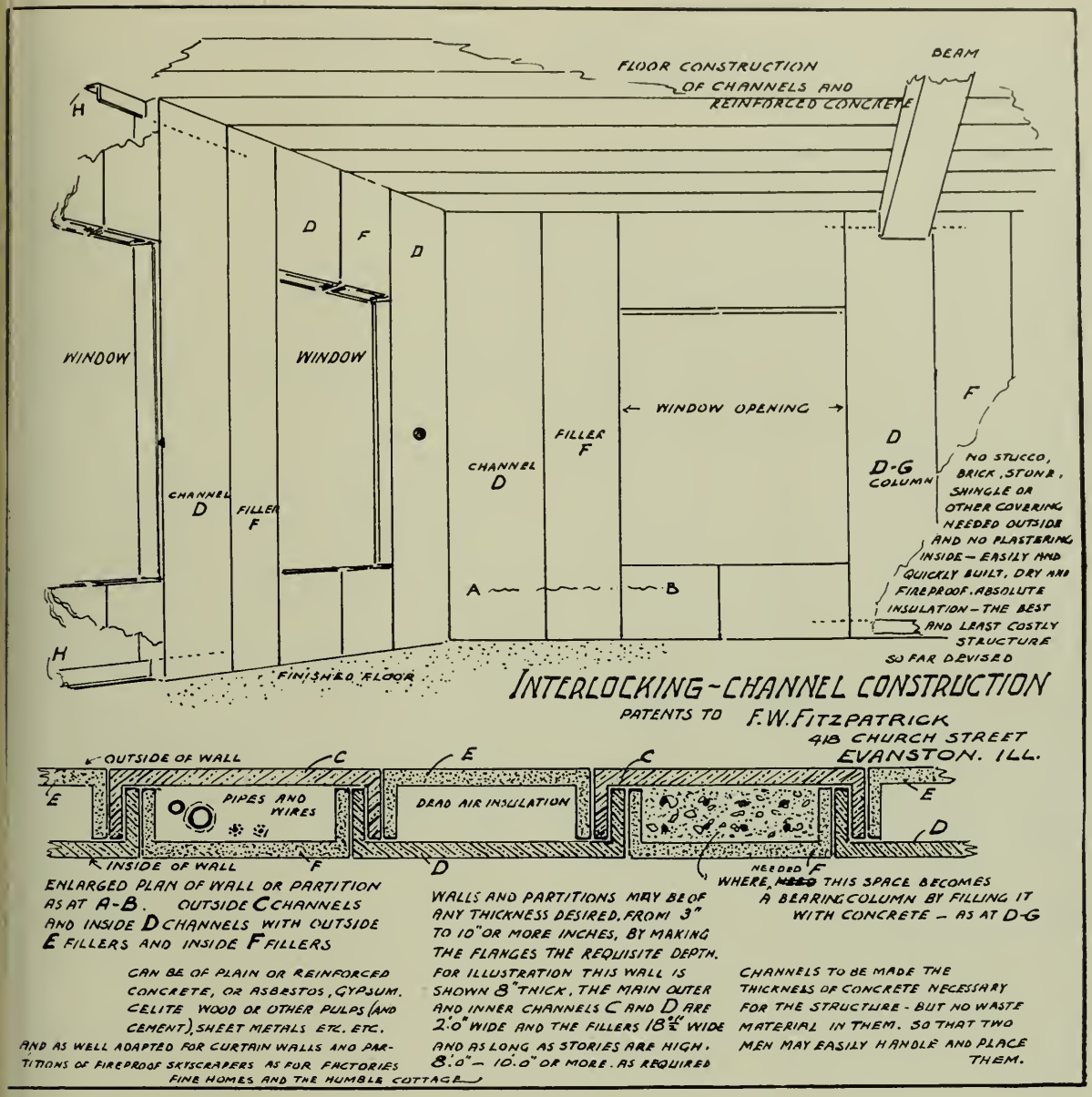
Here comes California's delegation,
Banners flying "we are for
Herbert Hoover" head our nation,
For a term of four or more.

California's choice creates disorder;
Mellon arrives to lend an oar;
Speaker Moses raps for order,
Demands attention from the floor.

Then McNab in great oration,
To oratory heights did soar;
Names our Hoover Man of Nation,
"Be our President four or more."

From great Stanford's School of Learning,
Graduate in Engineering Lore.
To world service always turning;
Served well our country during war.

Hoover with his team-mate Curtis,
Farmers need not worry more;
Curtis out from State of Kansas,
Continued prosperity four and more.


FLOOR CONSTRUCTION OF CHANNELS AND REINFORCED CONCRETE
BEAM
WINDOW
WINDOW
WINDOW OPENING
CHANNEL D
FILLER F
D-G COLUMN
NO STUCCO, BRICK, STONE, SHINGLE OR OTHER COVERING NEEDED OUTSIDE AND NO PLASTERING INSIDE — EASILY AND QUICKLY BUILT, DRY AND FIREPROOF. ABSOLUTE INSULATION — THE BEST AND LEAST COSTLY STRUCTURE SO FAR DEVISED
FINISHED FLOOR
INTERLOCKING-CHANNEL CONSTRUCTION
PATENTS TO F.W. FITZPATRICK 418 CHURCH STREET EVANSTON. ILL.
OUTSIDE OF WALL
INSIDE OF WALL
PIPES AND WIRES
DEAD AIR INSULATION
NEEDED WHERE THIS SPACE BECOMES A BEARING COLUMN BY FILLING IT WITH CONCRETE — AS AT D-G
ENLARGED PLAN OF WALL OR PARTITION AS AT A-B. OUTSIDE C CHANNELS AND INSIDE D CHANNELS WITH OUTSIDE E FILLERS AND INSIDE F FILLERS
CAN BE OF PLAIN OR REINFORCED CONCRETE, OR ASBESTOS, GYPSUM, CELITE WOOD OR OTHER PULPS (AND CEMENT), SHEET METALS ETC. ETC. AND AS WELL ADAPTED FOR CURTAIN WALLS AND PARTITIONS OF FIREPROOF SKYSCRAPERS AS FOR FACTORIES FINE HOMES AND THE HUMBLE COTTAGE
WALLS AND PARTITIONS MAY BE OF ANY THICKNESS DESIRED, FROM 3" TO 10" OR MORE INCHES, BY MAKING THE FLANGES THE REQUISITE DEPTH. FOR ILLUSTRATION THIS WALL IS SHOWN 8" THICK, THE MAIN OUTER AND INNER CHANNELS C AND D ARE 2'0" WIDE AND THE FILLERS 18½" WIDE AND AS LONG AS STORIES ARE HIGH. 8'0" — 10'0" OR MORE. AS REQUIRED
CHANNELS TO BE MADE THE THICKNESS OF CONCRETE NECESSARY FOR THE STRUCTURE - BUT NO WASTE MATERIAL IN THEM. SO THAT TWO MEN MAY EASILY HANDLE AND PLACE THEM.

NOVEL CHANNEL CONSTRUCTION DEVISED BY CHICAGO ARCHITECT

By FREDERICK JENNINGS

TO Consulting Architect F. W. Fitzpatrick of Chicago is attributed the paternity of the skyscraper. If he was not the very first to think of it he certainly was among the first, and that goes back to 1884. We know that he was an early advocate of the stepped-back building, now made obligatory in any efforts skyward in New York, Chicago and the other important cities. He was first to propose fire prevention in this country and has been in the forefront of building activities for fifty years. He has devised, or participated in devising, many important building details, hollow tile, automatic sprinklers, etc.

Today he surprises the building experts with another patent just allowed him by the United States Patent Office on a somewhat revolutionary, but none the less important, mode of construction.

Of course, as in all systems, there are many details, different ways of accomplishing the desired result and so on, but, briefly, and devoid of patent-office and en-

gineering technicalities, the basic principle of this, Mr. Fitzpatrick's latest invention, is the use of an interlocking channel in wall, roof, floor and several other forms of construction.

We can consider here and now only his wall or partition channels. They can be of sheet metal, concrete, fibre, gypsum or other plastic material having any bearing and tensile value. Concrete would be the most general application; a fine grade of concrete whose coarse aggregate would be crushed stone or fine gravel, or where it is essential to have extra light channels, a pulp, celite or asbestos may be part of the concrete. It is pressed into molds that shape the concrete into long channels, a couple of feet wide and as long as the story is high and with flanges of such depths as may be required by the thickness of partition needed.

These channels are interlocked, as shown in the accompanying plan, fastened together and to ceiling and floor and so form an outer wall or inner partition (and floors, roofs, etc., not here considered or described).

By this mode of construction it is claimed that two men may lift the sections into place and fasten them, building a room in a day. And when they are done, the room is done, too. No stone, brick, stucco, or other wall-covering is needed nor advised under any circumstance for the inside. The air space insulates the wall. There are vertical joints every two feet or so apart to be "pointed" and puttied, then a coat of water-proof paint, or of "marblecote" or other finish may be applied outside, covering and concealing joints, and papering or paint doing likewise on the inside, and the building is ready for occupancy. No sloppy plastering (for it absolutely does away with any plastering) to keep the house damp for weeks, no cracking of walls, shrinkage, or swelling, and no expensive wood forms and delays for "setting" of concrete.

Pipes and wires can be run in the wall spaces; or, where a column is desired, that space is filled with concrete and the column is made.

If a very elaborate exterior or interior wall is desired, a model of the ornament is placed in the mold and the channel face is made, at next to no cost, as ornamental as any artist can devise. Or, by the same simple process, the outer facing of channel may be powdered granite or any other such material desired. Columns in fireproof buildings may be formed with these channels instead of wood forms, and they stay in place after concrete is poured ready for ornamental facing.

There are scores of uses for these channels. The tall and costly skyscraper may have its curtain walls most elaborately decorated out of these channels, also all its partitions; a factory built entirely of them; a palatial home or workmen's cottages, foundations and all. It is universal and intended to accommodate any purse, equally adaptable to all forms of building, costs less than ordinary wood construction and can be made anywhere with no expensive machinery required.

BOOK REVIEWS

By Edgar N Kierulff

ESTIMATING BUILDING COSTS, *by William Arthur.* (Third revised and enlarged edition.) Scientific Book Corporation, 15 E. 26th Street, New York, publishers. Price $2.00.

A concise handbook for material men, builders, contractors and building tradesmen, containing a splendid collection of material data arranged for quick reference and covering all classes of construction. It embraces chapters on excavating and piling; concrete; brickwork; plastering, millwork and glass; roofing; heating and plumbing.

STAIR BUILDER'S GUIDE, *by Morris Williams.* A treatise on stair construction of the simplest and most complex forms. Scientific Book Corporation, 15 E. 26th Street, New York, publishers. Price $2.00.

A very interesting and well thought out manual on an important phase of construction, since stairways can make or mar a house. The chapters are thirty in number and contain such headings as: Straight Flight and Platform Stairways; Tangents; Wreath Rail Bevels; Laying Out Rails for a Stairway Containing Complicated Plan Curves. Each chapter contains a wealth of information on this interesting subject and every imaginable type of stairway is included.

THE CLAY RESOURCES AND THE CERAMIC INDUSTRY OF CALIFORNIA, *by Waldemar Fenn Dietrich.* California State Printing Office, Sacramento, publishers.

A remarkably fine handbook on an ever-important subject, issued by the California State Division of Mines, containing maps, graphs, photographs and sketches and embracing a wide field of intensive research. To be obtained at the Ferry Building Division of Mines, San Francisco.

PROCEEDINGS OF THE AMERICAN CONCRETE INSTITUTE—24th Convention. Published by the Institute, 2920 West Grand Boulevard, Detroit, Michigan. Price $10 to non-members.

Should be of great value to the constructional engineer, architect and concrete contractor. Covers a vast amount of data and contains excellent maps, plans and photographs.

WITH *the* ARCHITECTS

FULL COMMISSION

William Mooser, architect of San Francisco, will receive his full 10 per cent commission for preparing plans and supervising construction of the courthouse at Santa Barbara, his application for a writ to compel the county auditor to allow his claims for fees having been granted by the superior court. Mr. Mooser's original contract with the county supervisors was for preparations of plans and specifications at a fee of 6 per cent. A supplemental contract provided for supervision at 4 per cent additional. The cost of the new courthouse is estimated at about $1,500,000.

BRANCH BANK BUILDING

Albert F. Roller, architect in the Crocker First National Bank Building, San Francisco, is completing plans for a branch bank building to be erected on the southeast corner of 18th and Castro Streets, San Francisco, for the Hibernia Savings and Loan Society. Contracts have lately been let by Mr. Roller for a splendid mausoleum in San Jose. Mr. Roller is preparing plans for a one-story Class "A" store building on Broadway near 18th Street, Oakland, for the Guaranty Building and Loan Society. The estimated cost is $125,000.

DESIGNING SCHOOL BUILDINGS

A number of school buildings in various parts of the state are being designed by Edwards & Schary, architects, Underwood Building, San Francisco. These include a $50,000 grammar school building at Chula, Monterey County, California, and several new buildings and additions to existing school houses in San Mateo and Burlingame.

DESIGNING COLLEGE HALL

William C. Hays, architect, First National Bank Building, San Francisco, is completing working drawings for the new Giannini Hall to be built in connection with the agricultural college group on the University Campus, Berkeley. A construction contract has been awarded to the P. J. Walker Company.

OAKLAND APARTMENTS

Plans have been completed by H. C. Baumann, 251 Kearny Street, San Francisco, for a fifteen-story apartment building at Bellvue and Straton Avenues, Oakland, for the Lakeview Building Corporation. The improvements will cost $600,000.

ARCHITECTS MOVE

John I. Esterly has moved his offices to 208 Robert Howden Building, 337 Seventeenth Street, Oakland.

Melton V. Mowbray, Jr., architect, has moved to 3924 Twenty-first Street, Oakland.

Harbin F. Hunter has removed to 633 Rives-Strong Building, 112 West Ninth Street, Los Angeles.

A. F. Rosenheim has moved to 608 Chamber of Commerce Building, Los Angeles.

J. W. Maxwell has moved from Pacific Grove to the Iris Apartments, 2142 Fifth Street, San Diego.

Thayne J. Logan has moved to 761 Old Orchard Lane, Portland, Ore.

A. H. Knoll has moved to the Hearst Building, San Francisco.

GRANTED CERTIFICATES

The following applicants were granted architects' certificates at the last meeting of the State Board of Architecture, Southern District: Vincent Palmer, 5419 West Sixth Street, Los Angeles; William M. Thomas, 109 Commonwealth Avenue, Los Angeles; Henry S. Mackey, 85 North Madison Street, Pasadena; Walter L. Moody, 417 North Maryland Avenue, Glendale; Albert E. Hansen, Route 1, Box 1181, Montrose, and Herbert J. Mann, 1030 Wall Street, La Jolla.

At a meeting of the State Board of Architecture, Northern District, the following was granted a certificate to practice architecture in California: Carl Kingsley Lawrence, 5321 Lawton Avenue, Oakland.

At the meeting of the State Board of Architecture, Northern District, June 26, the following were granted certificates to practice architecture in this State: Clifford Norman Franklin, 2526 Van Ness Avenue, and George Wayland Travis, 426 41st Avenue, San Francisco.

Certificates to practice architecture were granted by the California State Board of Architecture, Southern Division, June 19, to the following: Herbert G. Powell, 926 N. Electric Avenue, Alhambra; Alfred K. Kellogg, 1411 Bond Street, Los Angeles, and Samuel E. Lunden, 2101 Galbreth Road, and Henry S. Mackay, Pacific-Southwest Building, Pasadena.

SACRAMENTO MARKET BUILDING

Kaufmann, Sahlberg & Stafford are preparing plans for a $200,000 market building to be built at Granada Way and Alhambra Boulevard, Sacramento.

DEFINES "IRRESPONSIBLE CONTRACTOR"

C. T. Malcom of Walnut Creek, member of Northern California Chapter, Associated General Contractors of America, has been awarded first prize in the competition for the best definition of an "irresponsible contractor" instituted by W. A. Bechtel of San Francisco, national president of the A. G. C. Mr. Malcom won for himself a cash prize of $50 and for his chapter a prize of like amount. Here is his definition:

"One who takes a job for which he is not experienced, or for which he has not suitable equipment and sufficient capital to finance, or at a price which does not insure to him a reasonable profit."

The committee of award in its report suggested the definition might be made stronger and clearer if amended to read as follows:

"An irresponsible contractor is one who takes a contract for which he is not experienced, or for which he has not the suitable equipment and sufficient capital to finance, or at a price which does not insure to him a reasonable profit, or who lacks integrity."

STATE BOARD REAPPOINTMENT

Reappointment of five members of the California State Board of Architecture and the selection of a new man for a sixth vacancy has been made by Governor C. C. Young.

Frederick H. Meyer and Albert J. Evers, both of San Francisco, were renamed as members from the northern district, while W. J. Dodd, A. M. Edelman and John Parkinson, all of Los Angeles, were reappointed to the southern district. John C. Austin of Pasadena was selected to succeed Myron Hunt, also of Pasadena, in the southern section.

MR. WITMER HONORED

David J. Witmer, architect of Los Angeles, has been selected for permanent chairman of the general committee which will represent the building industry and other interests in the revision and codification of the Los Angeles city building ordinance which has been undertaken by the Building and Safety Commission.

ARCHITECTS NAMED ON COUNCIL

At a meeting of Los Angeles District, State Association of California Architects, Southern Section, held in the Chamber of Commerce Building, June 26, Elwin Norberg and George Gable, architects of Los Angeles, were elected to represent the district on the state advisory council of the Southern Section. Richard C. Farrell presided at the meeting.

CONCRETE APARTMENTS

Messrs. Cramer and Wise, I. W. Hellman Building, Los Angeles, have awarded a contract for the construction of a five-story reinforced concrete apartment building at Franklin Avenue and Gramercy Place, Los Angeles, for W. R. Adam. There will be 177 rooms and an 80-car garage, the building to cost $350,000.

TWELVE-STORY BANK BUILDING

Curlett & Beelman, architects, Union Bank Building, Los Angeles, have been commissioned to prepare plans for a twelve-story Class "A" bank and office building for Samuel Kress, George R. Dexter and associates. The location is on the northeast corner of Hollywood Boulevard and Vine Street, Los Angeles.

PLEASANTON THEATRE

Miller & Warnecke of Oakland have prepared plans for a reinforced concrete moving picture theatre at Pleasanton. The estimated cost is $20,000. This firm has also made drawings for an English type residence to be built in St. James Wood, Oakland, for Alexander Wickland.

TO HAVE ITS OWN BUILDING

The Butte Electrical Equipment Company will shortly have its own building on Folsom Street, west of 16th Street, San Francisco. It will be 60x100 feet and is being constructed by the Butte Construction Company, of which C. Felix Butte is manager.

OFFICE BUILDING ADDITION

The K. E. Parker Company of San Francisco has been awarded a contract by C. W. McCall, Oakland, for the construction of a five-story, Class "A" addition to the Robert Dollar office building, California Street, San Francisco.

$50,000 APARTMENT BUILDING

Plans have been revised by Henry C. Smith, 785 Market Street, San Francisco, for a three-story frame and stucco apartment building to be erected in the Richmond district for C. A. Cary. There will be thirteen two and three-room apartments.

SAN LORENZO SCHOOL

W. H. Weeks, San Francisco, Oakland and San Jose, has been commissioned to design a fireproof school building at San Lorenzo to replace the building recently destroyed by fire.

PERSONALS

Allen Ruoff has moved his office to Suite 1103 Story Building, Los Angeles.

Robert M. Farrington has moved from 200 N. Beverly Drive, Beverly Hills, to 1313 Wilshire Boulevard, Beverly Hills.

G. A. Applegarth, architect of San Francisco, recently enjoyed a trip to the Canadian Rockies. He was accompanied by Mrs. Applegarth.

William Knowles, Oakland architect, was a recent visitor to British Columbia en route for Europe.

Announcement is made of the dissolution ot the partnership of Quintin & Kerr, architects. Scott Quintin will continue the business of the firm with offices in the Weber Building, Alhambra, and Kockritz Building, Del Mar. Tom Kerr will practice architecture at Vancouver, B. C.

Leonard L. Jones, architect of Los Angeles, announces the opening of new offices at 2504 West Seventh Street, Los Angeles.

APARTMENT BUILDING

New work in the office of Messrs. Irvine and Ebbetts, Call Building, San Francisco, includes a three-story frame and brick veneer apartment building on North Point Street, San Francisco, for M. Jorgensen; a three-story stucco and brick veneer apartment building at 24th and Mission Streets, San Francisco, to cost $80,000, and a three-story Spanish type apartment building at 26th Avenue and Fulton Street, San Francisco, for T. I. Strand.

BANK BUILDING AND RESIDENCE

The H. H. Winner Company, 580 Market Street, has recently completed plans for a bank building at Cambria, near San Luis Obispo, for the Cambria Bank; also a two-story frame and stucco residence to be built on Baker Street, San Francisco, for John Fabriss.

COUNTRY RESIDENCE

Plans have been completed for a large Italian type country residence at Hillsborough, San Mateo County, for S. Waldo Coleman. Clarence A. Tantau is the architect.

BURLINGAME RESIDENCES

Plans for several attractive bungalow homes in Burlingame have been prepared by Russell B. Coleman, 1132 Cambridge Road, Burlingame.

LONG BEACH EXPOSITION

A-1 Pacific Coast lumber for structural framework, hardwall plaster for exterior finish, white canvas laid on Summerville trusses for roofing, and the expert workmanship of skilled mechanics under the direction of experienced contractors and builders, are responsible for the amazing rapidity with which the buildings of the Pacific Southwest Exposition at Long Beach are being completed. The entire design is the handiwork of Hugh R. Davies of Long Beach, official architect and member of the American Institute of Architects, under whose supervision the work proceeds.

Hand-textured red tile is used for the roofs of arcades, making artistic contrasts to the gray-white and apparently massive exteriors. There are over fifty buildings under construction, of which twelve are large exhibit palaces and the balance state and foreign nation structures.

The use of canvas for roofing serves the double purpose of ventilation and perfect day-time lighting. At night elaborate electrical floodlight installation, supplemented by over 250 light stands and numerous searchlights, will almost literally transform night into day. Arrangements are under way for the installation of a billion candlepower electric beacon, a duplicate of the one now installed in New York City.

The motif of the buildings is classed as Tunisian. It is an adaptation of the old Moorish creations, which later were reproduced by the Spaniards in the early days of California and today have an extensive vogue throughout the Pacific Southwest.

The landscaping follows the Oriental fashion. Inside the great squares will be sparkling fountains and limpid pools dotted with exotic water plants. Strange birds of fantastic plumage will disport themselves. Twenty-five thousand shrubs and trees are being planted on the exposition grounds.

ADDITION TO FACTORY

A contract has been awarded to Barrett & Hilp, 918 Harrison Street, San Francisco, for approximately $200,000, to build a three-story, reinforced concrete addition to the Simmons Company factory at North Point and Bay Streets, San Francisco. The old building on the site will be razed.

TWELVE-STORY OFFICE BUILDING

Plans are being prepared by Messrs. Allison and Allison, Hibernia Building, Los Angeles, for a $2,000,000 office building to be built on the northwest corner of Fifth Street and Grand Avenue, Los Angeles, for the Southern California Edison Company.

COMPETITIONS

World's Fair Poster

Prizes totalling $4000 are offered for the five best poster designs for the World's Fair to be held in Chicago in 1931. The first prize will be $1500; the second, $500; third, $250; fourth, $150; fifth, $100. Artists and designers of all nationalities and wheresoever residing, are eligible. The competition will end September 15, 1928. The awards will be announced not later than January 1, 1929. Details, including program, may be obtained by addressing Dr. Robert B. Harshe, Director The Art Institute, Chicago, Ill. Daniel H. Burnham, architect, is a member of the Poster Contest Committee, and Jules Guerin of San Francisco will be one of the judges.

* * *

Brick House

To bring together an interesting collection of well-designed school buildings in which common brick has been used for the exteriors, is the announced purpose of the third annual common brick competition to be held under the patronage of the Pacific Northwest Brick and Tile Association.

"Skillful design and ingenious disposal of various brick patterns, joints, bonds and textures" probably will determine to considerable extent the rating of the various designs submitted in the contest.

A total of $2100 in prizes is offered. The competition is open to two classes—buildings having (1) more, (2) less than 700,000 cubic feet. Prizes for each class are the same: First prize, $500; second, $250; third, $100; four honorable mentions, $50 each. A grand prize of $500 will be given to the best building, regardless of class in which it is entered.

Good photographs, floor plans and cubic footage are all that the architect must submit to compete. Entries may be made until November 6, 1928. Details may be obtained from the Association's office in the Arctic Building, Seattle.

FLAT BUILDING

Messrs. Clausen & Amandes, Hearst Building, San Francisco, have completed plans for a two-story flat building to be erected on Toledo Way, near Pierce Street, San Francisco, for Oscar Buhlinger. The same architects have prepared plans for extensive alterations to the undertaking parlors on Valencia Street, near 18th, San Francisco.

NEW MANAGER

W. S. Sneathen, formerly assistant manager of the Standard Fence Company, is now manager of the Page chain link fence and wire works departments of Michel & Pfeffer Iron Works of San Francisco. They maintain experienced fence erecting crews and are in a position to give prompt and efficient service on fence and wire work installations.

REDWOOD CITY SCHOOL

Plans have been completed by Messrs. Gottschalk & Rist and Alfred I. Coffey, associated, Phelan Building, San Francisco, for the construction of the second unit of a high school group at Redwood City, consisting of a gymnasium, manual training building, cafeteria and music hall. The improvements will cost $250,000.

SUSANVILLE ARCHITECT BUSY

Ralph D. Taylor, architect of Susanville, Lassen County, California, reports that his office is busy on plans for a gymnasium at Alturas, Modoc County, an elementary school in Shasta County, a postoffice building at Lakeview, Oregon, and an addition to the Susanville High School.

WOMAN'S CLUB BUILDINGS

Plans have been completed by Messrs. Wolfe & Higgins for a two-story woman's clubhouse for the San Jose Woman's Club. The building will cost $35,000. Miss Julia Morgan, San Francisco architect, has been commissioned to design the new Women's Club Building at Berkeley.

FIFTEEN-STORY APARTMENTS

Plans have been completed by Douglas Stone, architect, 354 Hobart Street, Oakland, for a $600,000 fifteen-story, steel frame and concrete apartment building for E. Tropp. The location is at 2110 Pacific Avenue, San Francisco.

RESIDENCE WORK

Frederick H. Reimers, 1624 Franklin Street, Oakland, is busy on plans for a number of high-class residences to be built in the East Bay section. Plans have been completed and bids taken for an English house for G. B. Abbott and a Spanish house for Remi Knight.

SOCIETY and CLUB MEETINGS

ANNUAL BANQUET

Three hundred architects and representatives of various branches of the building industry of Los Angeles attended the sixth annual banquet of the Architects' Building Material Exhibit, in the Architects' Building, in Los Angeles, June 19. Miss M. G. Schmidt, director of the exhibit and the leading spirit in promoting the Architects' Building to provide a permanent home for her exhibit, acted as hostess of the evening. There are now 180 separate displays in the exhibit.

J. C. Edwards of the William Simpson Construction Company, builders of the Architects' Building, was toastmaster. The members of the Building and Safety Commission of Los Angeles, who were honor guests, were introduced by Mr. Edwards. The speakers were: W. J. Dodd, architect; Miss M. G. Schmidt; Dean Weatherhead, head of the School of Architecture of the University of Southern California; A. M. Edelman, member of State Board of Architecture; Pierpont Davis, president of the Southern California Chapter, A. I. A.; Thomas Sawyer, Pacific Coast manager of Celotex Company; Eugene Parker of the Batchelder Tile Company; Myron Hunt, architect; B. W. Cadwallader, Cadwallader-Gibson Company; Seward Simons, manager of Clay Products Institute, and Clyde H. Potter of the Southern Counties Gas Company.

The following architects were present: Arthur L. Acker, George Adams, D. C. Allison, J. E. Allison, George Hales, A. F. Rosenheim, J. W. F. Binderheim, J. J. Backus, A. Godfrey Bailey, William Barber, H. Barker, Ernest C. Batty, Henry E. Bean, Charles M. Hutchinson, Herbert L. Booth, E. J. Borgmeyer, Saul Brown, Leland A. Bryant, E. J. Baume, Carl Boller, Harry W. Charlton, O. L. Clark, William M. Clark, Roland E. Coate, Edgar H. Cline, Stiles Clements, Royal Dana, Pierpont Davis, Gordon B. Kaufmann, H. Roy Kelley, Arthur Kelly, E. C. Kent, Richard D. King, T. C. Kistner, John P. Krempel, Clinton B. Koyler, William E. Kleinpell, Arthur G. Lindley, H. A. Linthwaite, William J. Dodd, S. H. Dunford, William F. Durr, Robert DeWitt, L. A. Parker, Harry L. Pierce, Charles F. Plummer, T. Franklin Power, Lloyd Rally, Alfred W. Rea, George A. Roalfe, F. L. Roehrig, A. B. Rosenthal, Eugene Weston, W. H. Wheeler, H. H. Whiteley, Carleton M. Winslow, Henry F. Withey, David J. Witmer, Loyall F. Watson, William Lee Woollett, John Woollett, A. C. Zimmerman, Frank L. Stiff, J. W. Smart, C. F. Skilling, Arlos R. Sedgley, William R. Erskine, W. J. Saunders, Palmer Sabin, W. W. Eager, A. M. Edelman, Rudolph Falkenrath, L. L. Fentress, C. E. Finkenbinder, Harry Friedman, Arthur R. Hutchason, Frederick Hust, Myron Hunt, A. W. Hawes, W. A. Hudson, A. E. Harvey, Harry C. Hartley, W. P. Major, Al F. Mantz, Norman F. Marsh, Mott M. Marston, A. C. Martin, E. G. Martin, L. D. Miller, Armand Monaco, Karl W. Muck, Arthur C. Munson, A. S. Nibecker, Jr., Raphael Nicolais, Kemper Nomland, C. E. Noerenberg, S. Tilden Norton, Sidney W. Orme, George Gable, E. R. Jeffery, F. R. Schaefer, John C. Austin, F. M. Ashley.

CRAFTSMANSHIP EXHIBITION

The Northern California Chapter of the American Institute of Architects, assisted by the San Francisco Chamber of Commerce, is organizing an exhibition of fine craftsmanship in all materials and articles connected with building in San Francisco. Certificates of Award will be issued to those firms or individuals whose work is considered meritorious by a jury of architects.

The exact dates during which the exhibition will be held have not been fixed, but it will occur some time during August or September. All firms desiring to enter the exhibition, however, should address the Committee of Awards, Northern California Chapter, American Institute of Architects, in care of the San Francisco Chamber of Commerce.

In 1927 the local chapter of the American Institute of Architects successfully held an exhibition of the work of Northern California architects in the De Young Museum in Golden Gate Park. This exhibition will be held every alternate year, and it is proposed to hold the honor awards for craftsmanship on the intervening years, of which the present exhibition will be the first.

CHAPTER AND CLUB MEETING

Southern California Chapter, American Institute of Architects, and the Los Angeles Architectural Club, were guests of the School of Architecture of the University of Southern California at a joint meeting on the evening of June 5. The meeting, which was held in the patio of the School of Architecture on the university campus, was the regular monthly meeting of both organizations.

Pierpont Davis, president of the Southern California Chapter, congratulated the school on being elected to membership in the Association of Intercollegiate Schools of Architecture, which places the school of architecture of that institution on a par with the leading universities of the United States. The Association of Intercollegiate Schools of Architecture meets in connection with the annual convention of the American Institute of Architects each year, and it was at this convention that the University of Southern California was elected to membership.

C. M. Baldwin, professor in the school of architecture, and a group of students presented a number of one-act plays as the entertainment of the evening. The students furnished and served the dinner.

TACOMA ARCHITECTS' OUTING

The annual Architects' outing at Tacoma took place Saturday, July 7. The Tacoma members met those from Seattle and elsewhere at the Washington Masonic Home at Zenith, one-half mile south of Des Moines, arriving at about 2 p. m. For the trip from Seattle John Graham very generously provided his yacht, the Blue Peter, and members and their wives enjoyed the water trip immensely. Lunch was served on the yacht.

After looking over the Masonic Home at Zenith the party proceeded to Tacoma for dinner at Point Defiance Park.

EIGHT STUDENTS GRADUATED

The Department of Architecture of the University of Washington has just completed its fourteenth year, which has been a most successful one. The total enrollment for the past year was 130 students, divided among the four classes, and there have just been graduated eight students with the degree of Bachelor of Architecture. For the past three years the Department has been a member of the Association of Collegiate Schools of Architecture.

The faculty of the Department consists of Harlan Thomas, Professor in charge; Arthur P. Herrman and Lance E. Gowen, Assistant Professors; John T. Jacobsen, Lionel Priese and Richard Pierce, Instructors. Instruction in structural engineering is given by Professor Charles C. May, of the College of Engineering; in modelling, by Dudley Pratt; freehand drawing, Morgan Padelford; specifications and office practice, Charles H. Alden, and plumbing and sanitation, by Merlin J. Hauan.

Pacific Coast Standard Time From the Light Socket

By J. F. Thomas
F. A. Thomas Company, Inc.

An A. C. clock has been developed that derives its motive power and regulation directly from the 110-volt alternating current lines. Its development follows the invention of a simple little 110-volt synchronous motor which has made possible the utilization of the lighting current for time keeping, as distributed by public service companies. The speed of this motor, and consequently of the clock in which it is installed, depends upon the number of alternations or impulses of the current per second. These alternations

or impulses are regulated by a master clock in the central power station of the public service company. Therefore all clocks containing this motor in the territory covered by that power company must keep exactly the same time, because each impulse which starts from the power station reaches every part of the entire area of distribution. This type of clock keeps accurate time because the master clocks by which they are regulated are corrected daily by wireless signals from the United States Naval Radio Station at Arlington, Virginia, the source of government official time. There is no service charge as the power companies furnish the time as part of their service.

These clocks require no winding, oiling or regulating, nor do they require a local master clock, batteries or charging equipment. Any 110-volt A. C. outlet is a control outlet. This makes them very easy to install and especially suitable for use in public buildings, schools, hospitals, banks, factories, etc. A complete line of hundreds of different models has been developed for both business and home use.

For school and factory use, a program clock driven by this same type of motor has been developed to automatically operate the bell, buzzer or siren circuits. For large systems where a number of clocks are in

[Turn to Page 114]

OFFICE IN SAN FRANCISCO, ALL ALUMINUM FURNITURE

ALUMINUM OFFICE FURNITURE

A most recent development in all-metal office equipment is aluminum furniture. Aluminum chairs, waste baskets and costumers are made of special high tension alloys having the strength and durability of steel, but retaining the light weight, characteristic of aluminum. Aluminum chairs, upholstered in the finest leathers, offer the utmost in comfort, beauty and utility and are the first metal chairs of representative design to be considered practical. These chairs, waste baskets and costumers are made of natural wood finishes as well as plain colors, such as olive green, dark maroon or white enamel.

The trend toward metal furniture in the office equipment field, in hospitals, clubs and hotels, has created a demand for aluminum furniture such as chairs, waste baskets and costumers in obtaining a practical installation.

Aluminum furniture is manufactured by the Aluminum Company of America, Pittsburgh, Pa., with offices in the Rialto Building, San Francisco. This furniture may be obtained through leading dealers on the Pacific Coast.

The illustration shown on this page is the first all-metal office installation on the Pacific Coast and pictures the office of Oliver B. Lyman in the New Call Building, San Francisco.

Other interesting installations of this aluminum furniture may be seen in sales offices of the Aluminum Company of America, or in the display rooms of the leading office equipment dealers.

TO STOP SPRAY PAINTING

Evidently spray painting has not proved satisfactory since Senator Copeland of New York City has introduced a bill in the Senate to prohibit the use of spray painting machines in the United States and District of Columbia. The bill has been referred to the Senate Committee on Education and Labor.

PACIFIC COAST STANDARD TIME

[Concluded from Page 112]

use, an automatic resetting device is furnished, which functions in case of power outage, and automatically resets all clocks on that system to the correct time without any manual attention.

The motor used in these clocks is a 2-watt single phase synchronous type, which is probably the smallest motor ever made for practical power application. Its current consumption is about seven cents per month. The design is such that all moving parts are encased in an air-tight housing, and running in lubrication. They will undoubtedly run for a great number of years without any attention.

On the Pacific Coast this type of clock can be used on any A. C. line from Los Angeles to the Canadian border, all the different power companies now being under frequency regulations.

Some of the advantages of the Telechron system are: (1) No local master clock is required; (2) Time is always correct; (3) No storage batteries or charging equipment with attendant upkeep are required; (4) Resetting equipment functions only after an interruption, consequently requires a minimum of care and attention; (5) System can be entirely automatic in its operation; (6) Service expenses reduced to a minimum; (7) Installation is exceedingly simple.

SPECIFICATION BOOK

Several prominent architects contributed their advice in the preparation of a new "Specification Book" which the Bonded Floors Company has published for the benefit of those using the company's various products.

Among the features worthy of special mention in this booklet are complete individual specifications, "skeleton" patterns, blue-print details and the indexing, the latter making it possible to easily locate any desired information in the book. The pocket in the back cover will be found useful for filing miscellaneous data on floors, such as clippings, small literature, etc. The set of "cross-index cards," which supplements the filing folder in which the book itself is filed, is another convenient feature.

VITEX PRODUCTS

The Plant Rubber & Asbestos Works, 537 Brannan Street, San Francisco, has recently installed Vitex gas vent and flue pipe equipment for the Pacific Gas & Electric Company and the installation is reported to have proved most satisfactory. Vitex products are said to assure perfect gas vent, flue pipe and warm air duct. Increased efficiency and economy are guaranteed where these products are used.

GAIN OF ROOFING PRODUCTS

Asphalt shingles and roofing products are steadily gaining in popularity throughout the Pacific Coast territory, according to N. L. Brinker, director of sales of the Los Angeles Paper Manufacturing Company. Mr. Brinker has returned from a tour of the North Coast districts, where he said he found business progressing briskly despite the rainy weather.

"Buildings and residences with asphalt roofing and shingles in distinctive colors are rapidly increasing in number," said Brinker.

"They lend a prosperous, well-kept appearance to the various communities in which they are located. And the best part of it is, they don't have to be renewed and touched up with a fresh coat of paint every year or two."

BUILD UNIQUE BRIDGE

An interesting development in the field of welding is an arc welded ribless steel railroad bridge, the first of its kind to be built. It is being erected on the line of the Boston & Maine Railroad at Chicopee Falls, Mass., and will be practically a one-piece structure since every joint will be welded solid. Usual weaknesses, due to movable joints and rivet holes, are thereby eliminated. It is stated that as a result of designing the bridge with welded connections throughout, only 80 tons of steel are needed, whereas 120 tons would have been required if the job were riveted.

STEEL JOISTS

The Genfire Steel Company, Youngstown, Ohio, has just published a new pamphlet called "Steel Joists," which gives complete information, including loading tables, about two new types of this modern form of construction—the plate girder and T-bar joists. These books are intended for the use of architects, contractors and engineers and will be sent to them without cost, when asked for on their letterheads.

COLORED CLOCKS

The vogue for color in furniture has at last reached clocks. Wall and shelf clocks in forms of today and of yesterday are now enlivened with bright reds and blues and yellows. Tall clocks have succumbed to a gayety of hue suggested by the brilliant lacquer work of Colonial days.

The MONTH'S MAGAZINES

This Department is edited primarily, not as a review and criticism of other magazines, but to inform readers of The Architect and Engineer of the contents of those which they may not regularly see. The tables of contents as given are therefore not necessarily complete. Matter deemed negligible has been omitted. Items preceded by an asterisk (*) are to some degree conspicuous for interest or merit. Matter preceded by the sign (†) has appeared in The Architect and Engineer. The editors' comments are in small type, indented.

ARCHITECTURE

June, 1928

TEXT

*American Architecture Today. *By Lewis Mumford* (illustrated).

This is the second of a short series analyzing and criticizing our modern architecture in several important phases.

PLATES

Modernistic Show Room and Offices (8 illustrations with measured drawings).

Architectural News and Photographs (12 illustrations).

*New York Public Library (from three-tone rendering by T. T. De Postels).

The Sub-Treasury of New York (from a pencil drawing by T. T. De Postels).

*Philadelphia Electric Company Building. *John T. Windrim, Architect* (7 plates).

University of South Carolina Law Building, Columbus, S. C. *Edwards & Sayward, Architects* (2 plates).

An Architect's Camera Notes in Canada (13 small illustrations).

*Some Churches of Southern California. *Carleton Monroe Winslow, Architect; Frederick Kennedy, Jr., Associate.*

House of Fred Dolan, Scarsdale, N. Y. *Eugene J. Lang, Architect* (4 plates and plans).

ARCHITECTURAL FORUM

June, 1928

TEXT

The Problem of Building a Bank. *By Phillip Sawyer, Architect.*

The Fundamentals of Bank Planning. *By Alfred Hopkins, Architect.*

Recent Banks by Davis, Dunlap & Barney, Architects. *By Parker Morse Hooper.*

The Architecture of Banks, by Frederic C. Hirons.

Three Banks by Walker & Gillette.

Banking Screens. *By Charles A. Holmes, Architect.*

Materials and Cost of Bank Interiors. *By Walter Charles Voss.*

The Lighting of Banks. *By Walter Sturrock and C. E. Veitz.*

Noise Problems in Banks. *By Clifford M. Swan.*

Bank Vault Construction and Equipment. *By Frederick S. Holmes.*

Security Vaults of Reinforced Concrete. *By H. R. Howswell.*

Electrical Protection for Banks. *By Dugald A. Shaw.*

The Heating and Ventilating of Banks. *By Perry West.*

What the Banker Thinks of His Architect. *By C. Stanley Taylor.*

Specifications for Bank Buildings. *By Lewis W. Foster.*

Structural Frames of Banks. *By A. G. Malcolm.*

Supervision of Bank Building Construction. *By Gardner C. Coughlen.*

PLATES

All of the illustrations in this number are of bank buildings and equipment and include the proposed Central Union Trust Building, New York, *Russell Pope, Architect;* Federal Reserve Bank, New York, *York & Sawyer, Architects;* Greenwich Savings Bank, New York, *York & Sawyer, Architects;* Royal Bank of Canada, Montreal, *York & Sawyer, Architects;* First Bank and Trust Company, Ithaca, *York & Sawyer, Architects;* Bowery Savings Bank, New York, *York & Sawyer, Architects;* Branches of Security Trust and Savings Bank, Compton, California, *A. C. Zimmerman and Rudolph Meier, Architects;* Bank of America, New York, *Trowbridge & Livingston, Architects;* Mechanics' Savings Bank, Hartford, Conn., *Benjamin W. Morris, Architect;* Branch of Federal Reserve Bank, Atlanta, *Warren Knight & Davis, Architects;* Bank of Nova Scotia, Ottawa, *John M. Lyle, Architect;* Putnam Trust Company, Greenwich, Conn., *Morgan French & Company, Architects;* California Security Loan Building, Pasadena, *Wallace Neff, Architect;* Federal Land Bank, Louisville, *D. X. Murphy & Brother, Architects;* Danbury National Bank, Danbury, Conn., *Phillip Sunderland and Edmund Watson, Architects;* American State Bank, Saginaw, Michigan, *Robert B. Frantz and James A. Spence, Architects;* South Brooklyn Savings Bank, Brooklyn, *McKenzie, Voorhees and Gmelin, Architects;* Branch of Bank of California, Portland, *A. E. Doyle & Associates, Architects;* Federal Reserve Bank, Boston, *R. Clipston Sturgis, Architect;* Federal Reserve Bank, Cleveland, *Walker & Weeks, Architects;* Liberty Title and Trust Company Building, Philadelphia, *Dennison & Hirons, Architects;* Federal Trust Building, Newark, *Dennison & Hirons, Architects;* Pacific National Bank Building, Los Angeles, *Morgan, Walls & Clements, Architects;* San Diego Trust and Savings Bank Building, *William Templeton Johnson, Architect;* Canal Bank & Trust Company, New Orleans, *Emil Weil, Inc., Architect;* Guardian Trust Company, Detroit, *Smith, Hinchman & Grylss, Architects.*

THE AMERICAN ARCHITECT

June 5, 1928

TEXT

Early Architecture of St. Louis—1764-1900. *By Louis La Beaume, F. A. I. A.* (33 illustrations).

Sixty-first Annual Convention American Institute of Architects, St. Louis.

The Civic Improvement of St. Louis.

Practically the entire issue is given over to describing and illustrating some of the more interesting architecture in St. Louis, together with notes on the recent A. I. A. Convention and the address of President Medary.

THE AMERICAN ARCHITECT

June 20, 1928

TEXT

The Problem in Designing Modern Shop Fronts. *By Walter F. March* (15 illustrations).

"Maralago," Estate of Edward F. Hutton, Palm Beach. *By Irvin L. Scott* (23 illustrations with plans).

Bruges. *By Samuel Chamberlain* (7 pencil sketches).

La Casa Bonita Apartment House, Canton, Ohio.

Foundations of the Cleveland Union Terminal Tower Building.

PLATES

Insurance Building, New York, *Buchman & Kahn, Architects.*

Life Insurance Tower, Seattle. *Lawton & Moldenhour, Architects.*

House of Dr. Hollis Dann. *Julius Gregory, Architect.*
Kent Automatic Parking Garage, New York. *Jardine, Hill & Murdock, Architects.*

THE ARCHITECTURAL RECORD
June, 1928
TEXT

The new Building of the Beaux Arts Institute of Design. *Dennison & Hirons, architects. By Phillip L. Goodwin* (with plaster model studies in color, a perspective drawing and plans).
Ornament from the Platonic Solids. *By Claude Bragdon.*
Willard Straight Hall, Cornell University. *Delano & Aldrich, architects. By Herbert Croly* (7 photographs and plans).

The design is expressive of organization and policy, the fraternal and humane object which its founder had in mind.

*In the Cause of Architecture. *By Frank Lloyd Wright* (4 photographs).
Carl Milles, Sculptor and Architect. *By Kineton Parkes* (7 photographs of Mr. Milles' work).

PLATES

*Residence of Charles K. King, Mansfield, Ohio. *Clarence Mack, Architect* (5 plates and plans).
*Residence of Mrs. Richard Fudger, Los Angeles. *Roland E. Coate, Architect* (5 plates and plans).
Residence of Mrs. C. A. Woodcock, Glens Falls, New York. *Tooker and Marsh, Architects* (3 plates and plans).
A small house in Atlanta, Ga. *Lawrence Funk, Architect* (2 plates).
Residence of Mr. and Mrs. A. Harris, White Plains, New York. *Herbert Lippmann, Architect* (1 plate and plan).
Measured Drawings of Early American Architecture—Virginian Details.

THE ARCHITECT
June, 1928
TEXT

Interesting Interiors.
A Reaffirmation of the Classic.
The Fatherly Architect—III.
The Liability of an Architect for Preparing Defective Plans and Specifications. *By Leo T. Parker.*

Some interesting points of law, of value to the practicing architects are given.

Peter Harrison, Early American Classicist. *By Rexford Newcomb, A. I. A.*

PLATES

Avon, Old Farms, Avon, Connecticut (a Preparatory School for Boys). *Theodate Pope, Architect* (18 illustrations).
*Phillip G. Cochran Memorial M. E. Church, Dawson, Pennsylvania. *Thomas Pringle, Architect* (3 plates).
*Residence of T. Fenton Knight, La Canada, California. *Henry Carlton Newton and Robert Dennis Murray, Architects* (2 plates).
Residence of William Lawrence Bottomley, Brookville, Long Island. *William Lawrence Bottomley, Architect* (6 plates).
Residence of Woodbury S. Tooker, New Rochelle, New York. *Laurence M. Loeb, Architect* (2 plates).

PENCIL POINTS
June, 1928
TEXT

*The Travel Sketches of Francis Keally. *By Rayne Adams* (with interesting portfolio of pencil sketches).
Drafting for Landscape Work. *By Eugene Clute.*
Facts and Figures of Automobile Travel in Europe. *By George S. Dudley.*
The Mitre Plane in Shadow Casting. *By Lawrence Hill.*
The Country Architects' Practice in England. *By J. E. Reid.*

PLATES

*Proposed Design for a House to Be Built on Level Ground—Pastel rendering by Francis Keally.
*Proposed Design for a House to Be Built on a Hillside—Pastel rendering by Francis Keally.
Pen and Ink Drawing. *By C. Evans Mitchell.*
Soft Ground Etching. *By Ernest Thorne Thompson.*
Pencil Sketch. *By Le Roy E. Kiefer.*

WESTERN ARCHITECT
May, 1928
TEXT

Modern Danish Architecture. *By L. Marnus.*
Modern Parisian Shop Front. *By Keith G. Reeve.*
Color in Architecture. *By Rexford Newcomb.*
The Passing Show (Public Building Architecture, some phases of setbacks). *By Arthur T. North, A. I. A.*

PLATES AND ILLUSTRATIONS

Mansion, Copenhagen, Denmark.
Unitarian Church, Copenhagen, Denmark. *Carl Brummer, Architect.*
Danish Steamship Building, Copenhagen, Denmark. *Emanuel Monberg, Architect* (4 plates).
Herring's Pavillion, Tivoli, Copenhagen, Denmark (2 plates).
Color plates by F. W. Fitzpatrick.

CHAPTER COMMITTEES FOR 1928

The following committees have been named by the Washington State Chapter of the American Institute of Architects for the year 1928:

Civic Design—David Meyers, chairman; Sidney S. Bergseth, R. O. Clippenger, B. Marcus Priteca, L. E. Gowen.

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Public Information and Bulletin—Joshua H. Vogel, chairman; Charles H. Alden, Roland E. Borhek, Paul D. Richardson, James H. Schack.

Ways and Means—John Graham, chairman; A. H. Albertson, B. Marcus Priteca, James H. Schack.

Advertising— Arthur L. Loveless, chairman; J. Lister Holmes, Edwin J. Ivey.

City Planning—Harlan Thomas, A. H. Albertson, Charles H. Alden.

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The ARCHITECT AND ENGINEER

AUGUST 1928

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Henry J. Rinnert, Construction Engineer

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VOLUME 94 AUGUST, 1928 NUMBER 2

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Published on the 18th of the month by

THE ARCHITECT AND ENGINEER, INC.

1662-3-4 Russ Building., San Francisco, California

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ETCHINGS OF THE FRANCISCAN MISSIONS OF CALIFORNIA

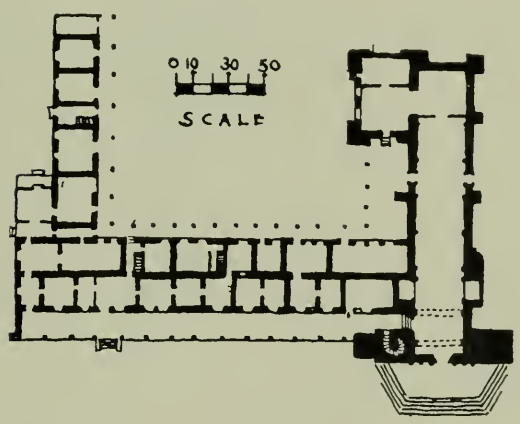
By Henry Chapman Ford

PUBLISHED 1883

No. 8—South Facade, Mission of Santa Barbara

(FRONT VIEW APPEARED IN JULY NUMBER)

This is unquestionably one of the most interesting and popular Missions in California. It was established under the presidency of Padre Lasuen, who, in 1785, assumed the labors of Serra. The Mission was formally dedicated December 4th of that year, although the first mass was not celebrated until the sixteenth, at which time Governor Fages was present. Santa Barbara Mission is situated on a picturesque site at the foot of the Santa Inez Mountains and within the city limits of Santa Barbara. The original church, built of adobe with a tile roof, was destroyed in the earthquake of 1812. The present cement stone edifice was completed in 1820. The main front is ornamented with six half columns that support a triangular pediment relieved by a few statues of saints. Considering that it was the work of uneducated Indians, directed by a priest, the structure commands more than ordinary interest. There were neither architects nor good workmen at that time so that a serious criticism of the edifice would be ill-advised. The earthquake of 1925 did some damage to the towers of the Mission Church but the massive walls and fachada were undisturbed.



SOUTH FACADE, MISSION OF SANTA BARBARA, CALIFORNIA
FROM AN ETCHING BY HENRY CHAPMAN FORD

The
ARCHITECT
AND ENGINEER
August, 1928

The ARCHITECT AND ENGINEER

Vol. 94 AUGUST, 1928 No. 2

VNITED ARTISTS THEATER

LOS ANGELES

By E A Evans

SURPRISINGLY few people have any conception of the tremendous strides that have been made during the past decade in the matter of catering to the public's taste in entertainment. The latter has, by force of necessity, long since been commercialized and advanced to a state of well-organized and efficient industry — a science—if you please.

Each year witnesses the entry of some new form of amusement or manner of presentation of same, conceived and executed for the sole purpose of furnishing a variety of pleasure for the American public. These people, all extremely well versed in the many sources of varied amusements, can no longer have their appetites appeased by mere entertainment alone. In addition to being furnished with amusement, they require and even demand that their entertainment be presented amid surroundings having decorative features and embellishments of the highest order, and that appeal to their discriminating eye, their sense of value and their aesthetic taste as well .

UNITED ARTISTS THEATER

Recognizing the increasing demand for quality on the part of the American public, and appreciating the fact that a fitting atmosphere must be provided in order to satisfy their needs, the United Artists Corporation conceived the forming of a national chain of theaters with magnificent edifices in principal cities of the United States.

The immensity to which this science of entertainment, if we may call it such, has grown, may be somewhat visualized when we consider that the initial capital outlay for establishing this contemplated chain

of theaters involved the sum of some thirty millions of dollars in property, buildings and equipment.

Forming one of the first links in this chain came the United Artists Theater of Los Angeles, and Messrs. Walker & Eisen of Los Angeles, in association with the office of C. Howard Crane, of Detroit, were engaged as the architects. This theater, executed in the Spanish Gothic style throughout, towers above the skyline of Los Angeles with the exception of one building only—the new City Hall, and viewed from distant environs of the city, it may be easily distinguished from its companion buildings.

The theater is situated on an inside lot having a frontage of 150 feet on South Broadway with a depth of 150 feet to an alley. The rear 110 feet of this site is occupied by the theater portion proper with a spacious lobby extending from the auditorium to the Broadway street frontage.

FOYER, UNITED ARTISTS THEATER
LOS ANGELES

As is usual in developments of this character, the Broadway street frontage to a depth of forty feet, with the exception of the theater entrance, is occupied by an office building having the first story portion divided into stores and a building entrance lobby; the upper twelve stories forming the executive offices of the Texaco Corporation. The exterior, with its interesting and intricate embellishment of Spanish-Gothic detail, is faced entirely with architectural terra cotta treated in two color tones and textured to produce an effect assimilating the characteristics of the weather-worn surfaces of old Spain.

A problem presented itself in the treatment of the exterior in the disposition of certain roof structures required for the mechanical equipment for the office portion of the building, and the decorative treatment was still further complicated by the fact that a roof sign of tremendous proportions was demanded, surmounting the entire mass. While at first this problem seemed to be a thorn in the side of a pleasing solution, in the final analysis these obstacles became a help indeed in arriving at a highly satisfactory treatment.

The general composition of the Broadway facade consists of 11 bays formed by generously proportioned masonry piers extending from the grade to the highest point of the facade and terminating in finials of interesting design. Modeled heads representing the various luminaries of the motion picture world serve as motifs in the formation of these finials and spring, as it were, from forms symbolizing the Muses in niches of intricate detail at the base of each pier. The masonry piers, forming the three bays at the center of this facade, were carried to a height necessary to accommodate the mechanical equipment, and are repeated on the sides and rear above the roof, thus producing a tower effect above which the roof sign is extended.

This roof sign assumed the shape of a hollow square, extending to a height of 50 feet above the roof with the structural frame concealed by a highly ornate pressed metal facing of Spanish-Gothic detail. Thus, this entire roof sign, at first considered an obstacle, becomes a necessary part of the architectural treatment, its tapering finials and lacey crestings serving as a perfect means of transition between the solid structure below and ethereal space above. This sign in general color tone matches the adjoining terra cotta while the grille work between the piers and the finials and crestings are treated in decorative gilts and colors.

The theater entrance itself dominates the entire lower three stories of the building,

being in the form of a well proportioned arch containing delicate tracery and colonettes within and being surmounted by a well proportioned label mold and finial of interesting detail, all composed upon a lace patterned field executed in two colors. Spandral sections at the various floors throughout the typical stories are faced with a ing, ornamental plaster canopies, finished in old gold and silver, have been provided from which colorful drapes are suspended. This arch treatment is repeated on the other axis of the lobby by means of large canopied and draped mirrors.

The walls and ceilings of the lobby are in textured plaster with all ornamental

CEILING DROPS, UNITED ARTISTS THEATER, LOS ANGELES
Walker and Eisen and C. Howard Crane, Architects

larker tone of terra cotta, thus accentuating he vertical dimensions and the building eight.

The theater lobby has a highly decorative groined and vaulted ceiling and a floor of andom size quarry tile with decorative nserts. On the axis of the theater entrance balcony landing of interesting ornamental ron detail has been provided behind which ccurs the principal opening into the mezanine and balcony foyers. Above this openwainscots and other embellishments executed in imitation travertine.

The main auditorium is treated in Spanish-Gothic detail. The proscenium arch, having a width of 48 feet and a height of 32 feet, is provided with heavy ornamental plaster canopy behind which rich drapes fall in graceful folds with concealed lights to emphasize the color scheme. Organ screens at either side of the proscenium arch are in the form of highly ornate grilles

of heavily-ornamented plaster finished in dull gold and silver and treated in the same manner as the foyer openings and proscenium arch.

Along the walls of the auditorium and adjoining the main ceiling, large drops of ornamented pierced plaster work have been provided to accommodate lighting equipment and to serve as additional architectural embellishment; all finished in dull gold and silver.

The most striking part of this main auditorium is the ceiling itself, made in the form of a gigantic sun-burst and surrounded by intricate Spanish tracery. A novel effect has been obtained in connection with this dome by the employment of circular mirrors in varying sizes. These have been applied to the ceiling dome by setting directly in the plaster and suspended therefrom are thousands of crystal pendants. Around the perimeter and at the base of the dome concealed lighting equipment has been installed to display this mirrored ceiling to its best advantage.

On either side wall of the auditorium there are large murals symbolic of the spirit of the motion picture guiding the destiny of the many famous players connected with the United Artists Pictures. These murals were posed for by the various screen luminaries whose speaking likenesses are shown.

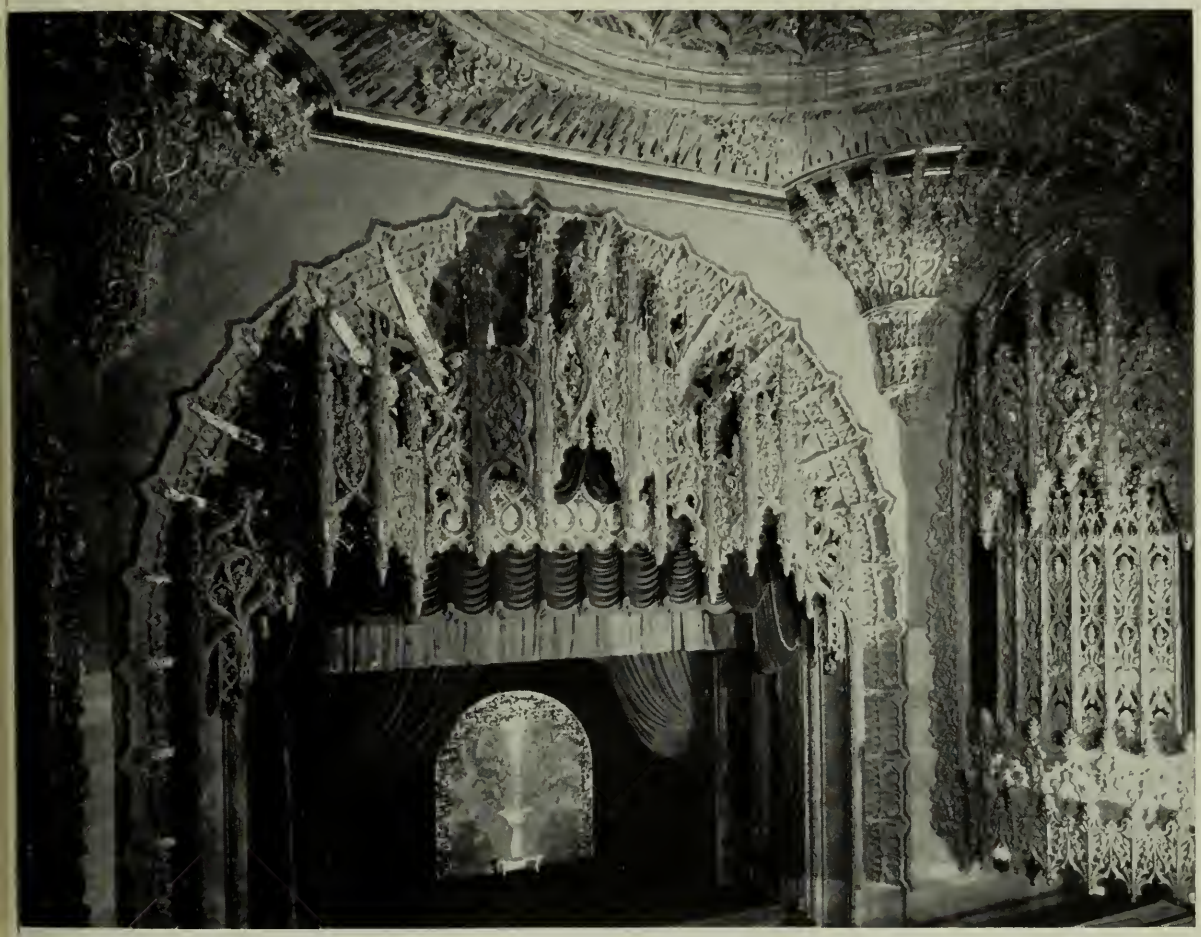
Two balconies have been provided; one in the form of a mezzanine loge section and the other the main balcony having a seating capacity of 900 people.

LOBBY, UNITED ARTISTS THEATER, LOS ANGELES
Walker and Eisen and C. Howard Crane, Architects

The MILLMAN AND ARCHITECT

By Emory Stanford Hall, A. I. A.

THE millman is the architect's interpreter. If the translation carries the spirit as well as the letter, all is well. If according to the character and culture of their creator. Good mouldings in the hands of good craftsmen speak with smoothly polished elegance. Flowing graceful curves, the product of knowing skillful draftsmanship, die in the borning when consigned to the hands of mere measuring compass operating mechanics.



PROSCENIUM ARCH, UNITED ARTISTS THEATER, LOS ANGELES
Walker and Eisen and C. Howard Crane, Architects

ıe translation is literal and without spirit, ıe result is mediocre. If the translation is either literal nor according to the spirit, ıe results are bad. Bad work is the murerer of good design. Splendid craftsmanıip is wasted work when expended on poor esign. Art and craftsmanship must march and in hand.

Mouldings are the language of architecıre. They express culture or coarseness

Building is an art, not merely an occupation, and those that live thereby must have fancy, must feel form.

Beautifully proportioned panel work may be called the poetry of architecture. The gentle cadence, varied in rhythmical succession of smooth surface and moulded divisions, adds homely comfort, but blistered veneer, split rails and open jointed connections is discord of such frightful

nature as to make a room fairly howl with distortion indescribable. On the other hand, awkwardly proportioned panel work rendered in a displeasing color scheme spoils the best of craftsmanship.

If mouldings are the language of architecture, carvings are the peroration — the final touch that makes talk tell. We labor in vain when we throw our very souls into the final emphasis of a carved cap or panel if the craftsman does not go farther than the charcoal and pencil. The craftsman must catch the spirit and must climb to get greater heights—heights towards which the draftsman may look but which he cannot scale. What possibilities there are in a block of wood, a chisel and an inspired soul!

What is there to all of this? Simply that we are mutually dependent. The architect cannot get along without the millman and the millman cannot get along without the architect. Let us take counsel together to the end that here may be a better mutual understanding of the spirit and purpose of design.—*Chicago Chapter Bulletin.*

L. C. Beringer, Photo

HOUSE OF MR. ROBERT FASKEN, ROSS, CALIFORNIA
John K. Branner, Architect

WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO

Dean & Dean—Architects

By Ellsworth Johnson

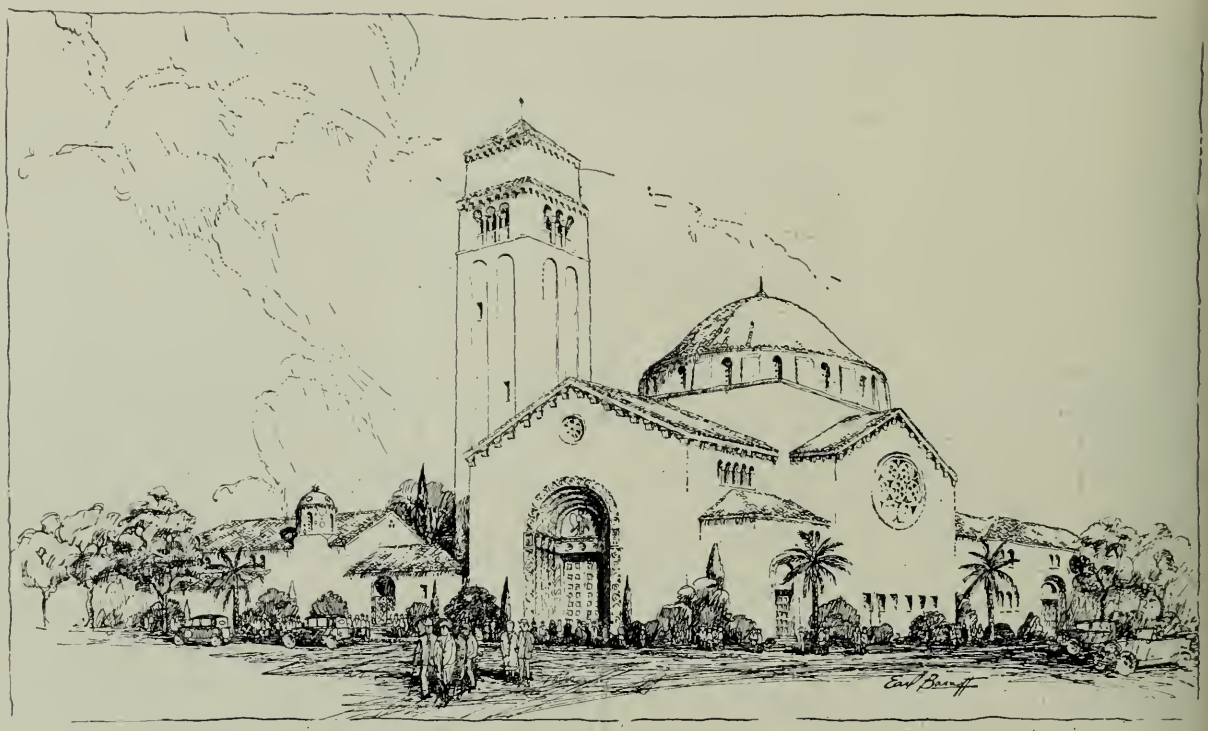
PROBABLY the most interesting problems in architecture are those in which the interior elements naturally expressed give sufficient contrast in size and possibility of arrangement that their adjustment naturally creates a beautiful exterior without recourse to applied "architecture." It is quite the reverse of the almost universal idea of laymen, that one takes the first convenient shape of any proportion and somehow creates beauty by applying "doorways" and window "motifs." Public buildings supply the chief opportunities for this kind of design. All buildings of this sort function to a certain extent as places of assembly. And as this feature becomes more dominant the architectural possibilities increase correspondingly until it would seem that nature had ordained that man's greatest works of art should be, not expressions of domesticity or even of his commerce, but rather of his essential gregariousness—his places of amusement, government and worship.

The first two of these have little of the emotional. They are limited to the expression of a beauty and magnificence purely material. But in churches and temples is an opportunity for emotional mystic beauty. So in such a problem an architect, if his normal mysticism has not been expressed and warped, finds his greatest stimulus. Because it is so essentially a thing of the soul, the possibilities are as fully present in a small chapel as in a large cathedral.

Westminster Presbyterian Church, facing the upper end of Sacramento's business district across Capitol Park, might be classified (if the term were really proper to Presbyterian churches) in the small cathedral class. The church itself, fulfilling the eternal functions of worship and preaching, is given the prominent position. The educational and social equipment, which varies so with the theories of each generation, are built around the church on the less conspicuous east and south sides.

PATIO, WESTMINSTER CHURCH, SACRAMENTO
Dean & Dean, Architects

The church is of the Protestant auditorium type of plan. This seemed naturally to express itself in a dome. (The dome is only rudimentary in the interior as a higher one was discouraged by authorities on acoustics.) Because the main approach to the church is screened by a row of tall trees in the park, it was useless to raise the dome to a point where it would tell from any great dis-



PENCIL SKETCH, WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO
Dean and Dean, Architects

CHAPEL, WESTMINSTER PRESBYTERIAN CHURCH
Dean & Dean, Architects

AUDITORIUM, WESTMINSTER PRESBYTERIAN CHURCH
Dean & Dean, Architects

tance. So a tower was balanced against the dome giving a feature that can be seen for some distance above the trees. But its base is so screened by the church and other buildings that when one approaches close enough to see the church, the tower takes a minor place and the emphasis falls on the church and the dome.

The limitation of funds necessitated as simple a construction and treatment as possible. The result was reinforced concrete. The composition called for little decoration other than emphasis of the main entrance and a few minor accents elsewhere. The simplicity of the treatment is closely related to modern secular work in California, but the domed Greek cross plan seemed to lead naturally to the Byzantine. So, the architects worked deliberately in that style.

The decorative work is in precast cement, vigorously and freely modeled. General drawings of the requirements and photographs showing examples (and occasional sketches of particular elements) were supplied to the modeler who worked it all out directly in the clay with the aid of the architects' criticisms. All the exterior walls, including the modeling, are covered with whitewash which reflects light from various sources and becomes alive with changing color, emphasizing the texture of the plaster.

The usual daily entrance is between the church and chapel, through cloisters that surround a flag paved court with plants and an ornamental well head, a sort of withdrawing from the busy world.

The church offices are centrally placed but the pastor's study is apart—on the second floor where are grouped the rooms less apt to be in daily use.

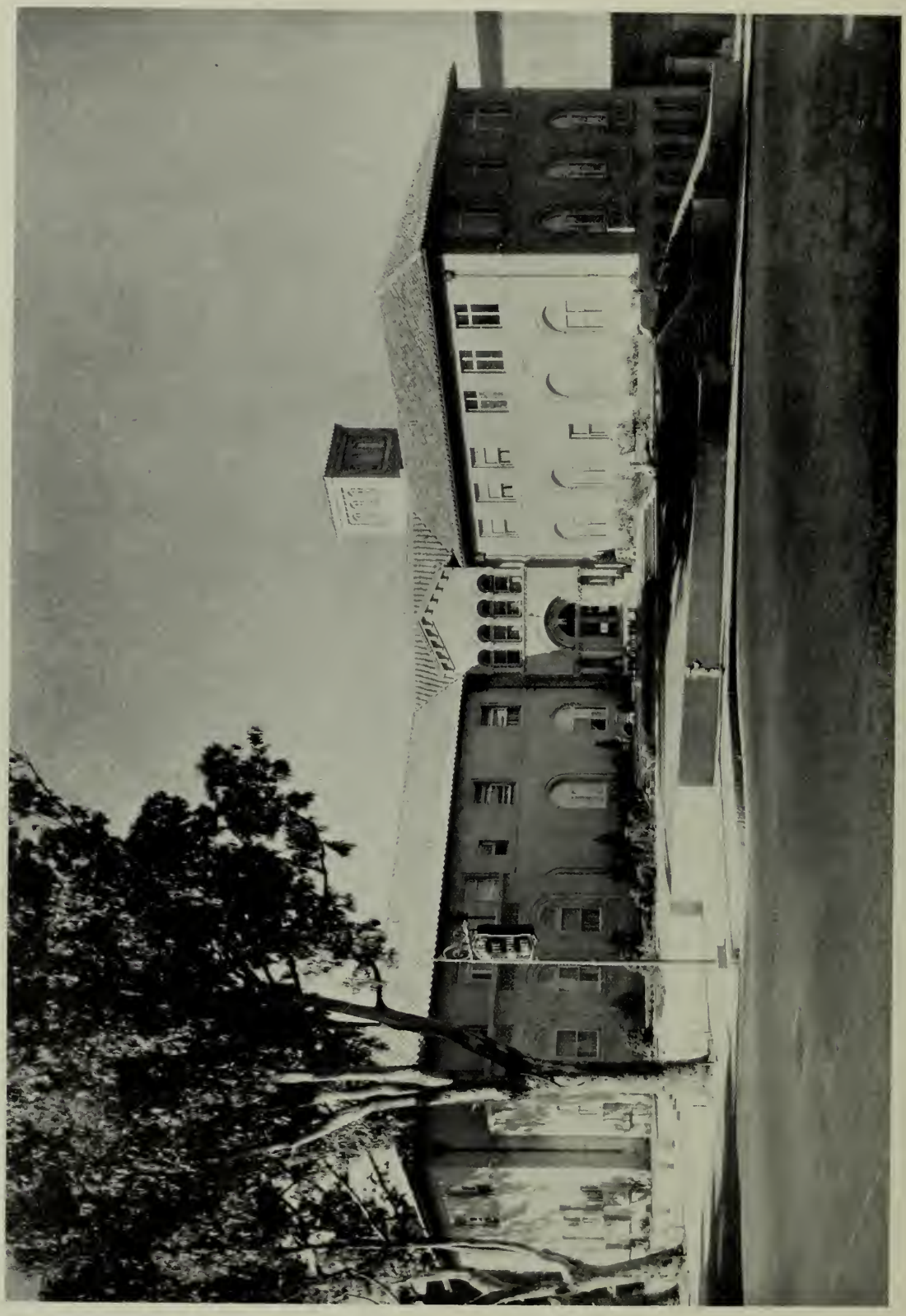
The interiors are simply treated—light colored textured plaster with plain wrought iron stair and balcony rails. In the pastor's study there has been an attempt to simplify the chaos of filing cases, etc., by building them in behind paneled doors combined with the bookcases. The men's club room is a high room with a wood ceiling and exposed wood trusses. The ladies' parlor is large but more domestic in scale with one end paneled in redwood around a cast stone fireplace.

The chapel is primarily for midweek prayer meetings and small weddings, while flanking it are several small rooms suitable for adult classes. The design is so simple as to be almost elemental. The whitewash of the walls and the dome over the apse are given color by the wood ceiling and the brick floor. There is a table placed altarwise at the east end, paneled, with some elaboration of detail. Above this hangs a fine copy of Hoffman's "Christ in Gethsemane."

The design of the church is very direct, —a large dome-vaulted central space with short barrel vaulted arms and an apse. The nave and transepts have balconies supported by arcades. The parapets are decorated with panels and the columns of the arcades have cushion caps. In both, there is a variety of patterns, all adapted from Byzantine precedent.

There is an elaboration of detail in the paneled choir screen and rail in front of the presbyter's platform with emphasis on the pulpit and the central seats. The arcaded organ grilles opening on either side of the apse are elaborately detailed.

In spite of the screen and grilles it seemed a necessity to the architects to have a focal point both in the architectural and religious sense. The religious position of the Presbyterian church gave no opportunity for a table or altar that could fill the architectural need in so large a presbytery. So without an altar, a dossal was hung on the axis of the choir apse, between the organ grilles. It is red and gold "Fortuny Cloth" with a calvary cross of applied red velvet with outlines and borders of gold galoon. Its simplicity of design and its richness of color attract the eye, while the elaborate pattern of the background gives a beauty to be studied. Thus it holds and rests the eye and continues to impress on the congregation, whether they are consciously receptive or not, the central truth of Christianity.



GREEN'S EYE HOSPITAL, SAN FRANCISCO
FREDERICK H. MEYER, ARCHITECT

The GREEN'S EYE HOSPITAL
SAN FRANCISCO

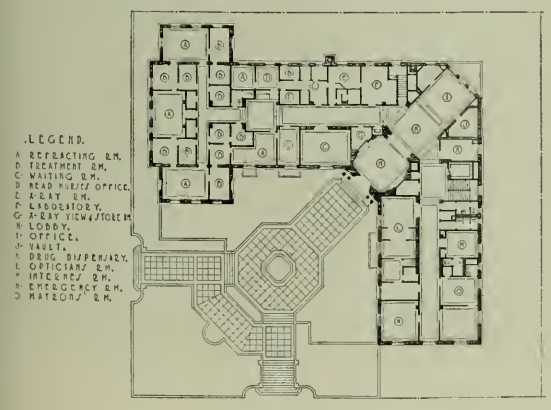
By Frederick H Meyer Architect

OUT in the western part of San Francisco, where Bush street climbs over the crest of the hill at Octavia, stands a row of magnificent old eucalyptus trees. For decades, as the growing city surged up and around and far beyond their roots, they cast their shade upon a fine old mansion whose stately rooms and broad verandas and quaint old garden spoke of the opulence of a day long past. It was the Bell homestead; the familiarly known "House of Mystery."

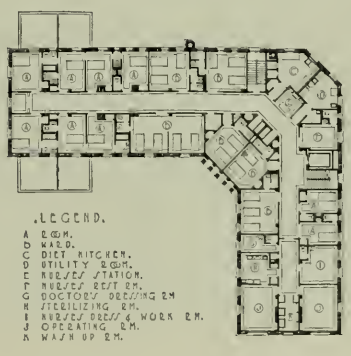
Progress, with its insistent demands, has spared those trees but they cast their shade now upon a beautiful new home that speaks just as much of hominess and comfort and hospitality as did the old mansion in its early day. It is the Green's Eye Hospital, dedicated exclusively to the treatment and care of eye patients.

But the low, spacious building in its verdant garden setting, with its overhanging mottled tile roof, its deep buff walls pierced by a series of friendly arched windows judiciously ornamented, and its richly ornate Romanesque portal that invites one to enter, speaks little of hospitals but rather of quiet dignity and comfort surrounding a conservative hotel.

The site occupied is a corner one and the L shaped building has been so placed than an approach may be made from either street, up through a lovely terraced semi-formal garden to the entrance lobby located in the angle formed by the juncture of the two wings. Here, in this spacious octagonal room, with its warm colored tile floor, its polychrome walls, its richly ornamented and stenciled ceiling and dignified furnishings, one first glimpses that attractive, color-



FIRST FLOOR PLAN



SECOND FLOOR PLAN

GARDEN VIEW, GREEN'S EYE HOSPITAL, SAN FRANCISCO

FREDERICK H. MEYER, ARCHITECT

ENTRANCE HALL, GREEN'S EYE HOSPITAL, SAN FRANCISCO

FREDERICK H. MEYER, ARCHITECT

ful and homelike atmosphere that pervades the whole building.

Just beyond the entrance lobby is an inner lobby upon which opens the public office and also corridors leading into both wings of the building. The Octavia street wing is devoted almost entirely to the reception and the treatment of the day patients.

Here are found two waiting rooms, quiet and dignified, and pleasantly overlooking a well landscaped garden.

Occupying the entire end of the wing are the five major consultation rooms, completely equipped with everything pertaining to ophthalmology, even to electrically controlled darkening shades on the windows. Bordering the consultation rooms are a series of small treatment rooms, dexterously planned to permit of the maximum of intercommunication. Also in this wing are the thoroughly equipped laboratory, the X-ray department and rooms for special examination and treatment.

In the Bush Street wing is a complete optician's department with its waiting room, fitting room, offices and shop communicating with the main optical workshop on the floor below. Also in this wing are suites for the matron and internes, emergency room and amply large drug dispensary.

The second floor of the building has been devoted entirely to hospital service. There are private rooms, each with its own bright-

ENTRANCE HALL LOOKING WEST, GREEN'S EYE HOSPITAL, SAN FRANCISCO
Frederick H. Meyer, Architect

ly colored tile bath, and small wards of two, three and four beds. Here also, in the rooms and corridors, is the cheerful, homelike feeling dominant. One sees no "hospital white," but in its place bright, harmonious colors in the walls, in the tile and linoleum floors, in the woodwork, in the drapes and

On the ground floor of the building and entered directly from Bush Street is located a part-pay dispensary or clinic with its waiting room, consultation and treatment rooms, and its own drug dispensary. The remainder of the ground floor is occupied by the main kitchen and other service rooms.

CONSULTING ROOM, GREEN'S EYE HOSPITAL, SAN FRANCISCO
Frederick H. Meyer, Architect

pictures, in the furnishings and even in the utilitarian lighting fixtures that have been designed to conform with the general scheme. The usual diet kitchen, nurses' station and utilities are centrally located to serve the rooms.

In connection with the second floor is the surgical suite with two operating rooms of standard size and equipment and connected with sterilizing, wash-up, and work rooms.

There are many things of technical interest that have entered into the construction of this new building, one in particular being the very complete radio installation. Every bed throughout the building has a radio outlet nearby and even the lobbies and waiting rooms are similarly equipped. This feature is of inestimable value in an institution devoted entirely to eye cases.

ACOVSTICS of MOTION PICTVRE THEATERS

By F R Watson
Vniversity of Illinois

THE necessity for adjusting the acoustics of motion picture theaters has not arisen so often nor so seriously as in the case of churches and other auditoriums. This is because motion pictures are usually accompanied only by organ music, which does not present so great an acoustical problem as speaking. In some cases, however, in addition to the motion pictures, there are songs and speaking numbers, educational addresses or other features, so that it becomes increasingly important that such theaters be adjusted to have good acoustics. There is also to be considered the development of the talking motion picture, which depends markedly for its success on a room properly designed for speaking.

The acoustics of rooms is a subject of modern development and became an acute problem when large auditoriums were built with steel and hard plaster constructions. As a result, only a few architects are informed concerning the scientific progress in the subject not only because the development is comparatively recent (since about 1900) but also because the published accounts of acoustics are not easy to understand, involving as they do an exponential equation, and because of the aversion of architects to being obliged to consider a new element in the already complicated problem of buildings with an additional expense.

Active progress in the acoustic adjustment of rooms has been stimulated by commercial companies who have developed various products that have acoustic merit in greater or less degree and who present the matter by modern sales methods to the parties involved. It appears important at the present time to set forth discussions of the subject that are based on scientific investigations and yet which are simplified as far as possible for the information of the layman who is confronted with the necessity of acoustic installation.

What is desired for ideal acoustics is that the sound reaching an auditor in any part of a room shall be of suitable loudness and distinctness for comfortable hearing with an elimination or control of echoes, reverberation, "dead spots," and other faults. To a great extent, it is possible to secure such ideal conditions; and it is the purpose of this paper to explain some of the fundamental actions of sound and to show how motion picture rooms may be adjusted so as to have good acoustic properties.

Sound travels out in spherical waves from a speaker or a musical instrument with the great velocity of 1120 feet per second at ordinary temperature, about as fast as a rifle bullet. As a result, sound will be reflected back and forth about 30 times a second between walls of an auditorium 40 feet apart. Because of these rapid reflections, an auditorium of usual size is filled with sound in a small fraction of a second, thus insuring a *loudness* in every part of the room.

A speech sound, such as any one of the words uttered by a speaker that requires

Dr. Watson is Professor of Experimental Physics, University of Illinois, Urbana, Illinois.

about one-tenth of a second for its completion, thus travels 112 feet before the word is finished; so that, in the open air, a speaker would be at the center of a sphere of 112 feet radius that would be filled with the sound of the word. In an auditorium, the sound waves would be reflected several times in traveling 112 feet, so that instead of a sphere there would be overlapping bundles of sound traveling in every direction and completely filling the room with the sound of the word before the speaker finishes saying it. In the open air, the utterances of a speaker progress with practically no distortion, and perfect acoustics are obtained. In a room, however, the reflected sound joins with the direct sound and has large possibilities of distortion. A study of the action of the reflected sound is thus the most important consideration in obtaining good acoustics in a room.

When sound arrives at a wall or ceiling, it is reflected, absorbed, and transmitted in varying amounts depending on the nature of the reflecting surface. A hard plaster wall, for instance, reflects 95 per cent or more of the incident sound and therefore absorbs but little; whereas a layer of hairfelt one inch thick may absorb 50 per cent with a correspondingly smaller reflection. The following table gives the absorbing values of common materials:

TABLE 1.

Absorbing Coefficients of Common Materials

	Coefficient per sq. ft.
Open window (absorbs all sound falling on it)	1.00
Hairfelt one-inch thick	0.55
Plaster walls	0.025 to 0.034
Glass	0.027
Concrete	0.015
Varnished wood	0.03
Carpets	0.15 to 0.25
Individual Objects	*Absorbing Units Each*
Audience (per person) about 15 sq. feet of clothing	4.70
Wood seat	0.20

Inspection of this table shows why a room lined with plaster, glass, and wood is reverberant—the surfaces absorb but little, and the sound may be reflected 200 to 300 times before it becomes inaudible. The use of carpets, hairfelt, and similar materials increases the absorption and furnishes the means for controlling the reverberation in a room.

Absorption may also take place when a wall vibrates under the action of sound. The pressures and rarefactions of the sound waves exert a sort of push and pull effect on the wall, and while each effect is small, the total effect may be large—as many as 200 to 2,000 pushes and pulls per second for ordinary sounds, depending on the frequency. The absorption in this case is due to the transformation of the sound energy into mechanical energy of vibration. Wooden seats in rooms may often be felt to vibrate when music is played.

As already explained, the sound energy in a room will persist too long if the surfaces are not sufficiently absorbing. The continued reflections under such circumstances prolong the sound and produce what is called a *reverberation*. Speech is then distorted and music does not have the qualities desired by musicians. To control these defects, it is necessary to install a calculated amount of absorbing material and to have the reflecting walls of suitable shape and in selected positions.

An all important question arises as to the amount of sound-absorbing material that should be installed for good effect, and this has been answered by obtaining the opinions of auditors regarding auditoriums already possessing good acoustics. The reverberation depends also on the *loudness* of the sound and on the *volume* of the room; larger rooms with the reflecting walls farther apart will have a longer reverberation.

In the adjustment of the acoustics of motion picture theaters, two types of room may be considered. First, there is the simple case where the room is long, narrow, and rectangular, with a fairly low ceiling, and in which the only sound to be considered is the usual organ music. Good acoustics usually result in such a room if the space about the organ is free from heavy plush curtains and other absorbing material and if at least a fair sized audience is present. The organ music is beneficially reenforced by the nearby surfaces and on passing to the auditors is absorbed by their clothing, so that a pleasing acoustic effect follows. With only a few auditors present, however, there is not enough sound-absorb-

ing clothing to reduce the reverberation, and the music will not sound so well. For such a case, absorbing material can be installed, preferably on the ceiling, with good effect.

If the theater is used for speaking and music, as well as for motion pictures, it becomes more imperative to consider the acoustic conditions. This type of room, which is usually larger than the first room considered, would require the adjustment described in detail earlier in the paper. A calculated amount of sound-absorbing material, depending on the size of the room, should be installed on carefully selected surfaces to give the best reverberation, while special stage walls and ceiling might be arranged to increase distinctness of speaking. It should be noted that the audience constitutes a varying sound-absorbent that must be reckoned with. In some cases the absorption of the audience is the greatest item in the room. In the correction of acoustics, the practice is to install enough material to make a room independent to a great extent of the audience.

What is desired in talking motion pictures is as accurate a reproduction as possible of the original sound. There appear to be two steps in accomplishing this object: first, to make a record that accords with the original, and, second, to produce this record under conditions that give the best acoustic effect. Good results in recording sound have been obtained in specially designed rooms. Heavy draperies and other absorbing materials are installed on the walls and ceiling, thus reducing the reflection so that the sound coming directly from the speaker or musical instrument produces the main effect. It is the reflected sound that joins with the direct sound and produces distortions. By greatly reducing the reflection, the conditions for perfect outdoor acoustics may be approximated. Extraneous sounds are prevented from entering the room by special walls made rigid and heavy.

The best reproduction of the sound should take place in a room adjusted for good acoustics in the same manner as for a speaker, as described earlier in the paper. That is, it is only necessary to consider that the speaker or musician is replaced by the instrument reproducing the recorded sound and that the intensity and character of the reproduced sound is practically the same as the original.

The important requirements for good acoustics in a room may be enumerated as follows:

1. The sound in a room should have sufficient loudness, a condition that is brought about by reflection from the various surfaces of the room which re-enforces the direct sound. If the speaker or musical instrument produces a weak sound, no arrangement of the room will increase the loudness except by the use of an electric loud speaker.

2. The reverberation or persistence of sound should be controlled by installing an amount of sound-absorbing material in proportion to the volume of the room.

3. Speaking should be distinct. For this purpose, it is desirable to arrange the reflecting surfaces near the speaker and to apply absorbing material to selected walls.

An OUTDOOR THEATER for The THACHER SCHOOL Ojai Valley, California

By Emerson Knight~Landscape Archt

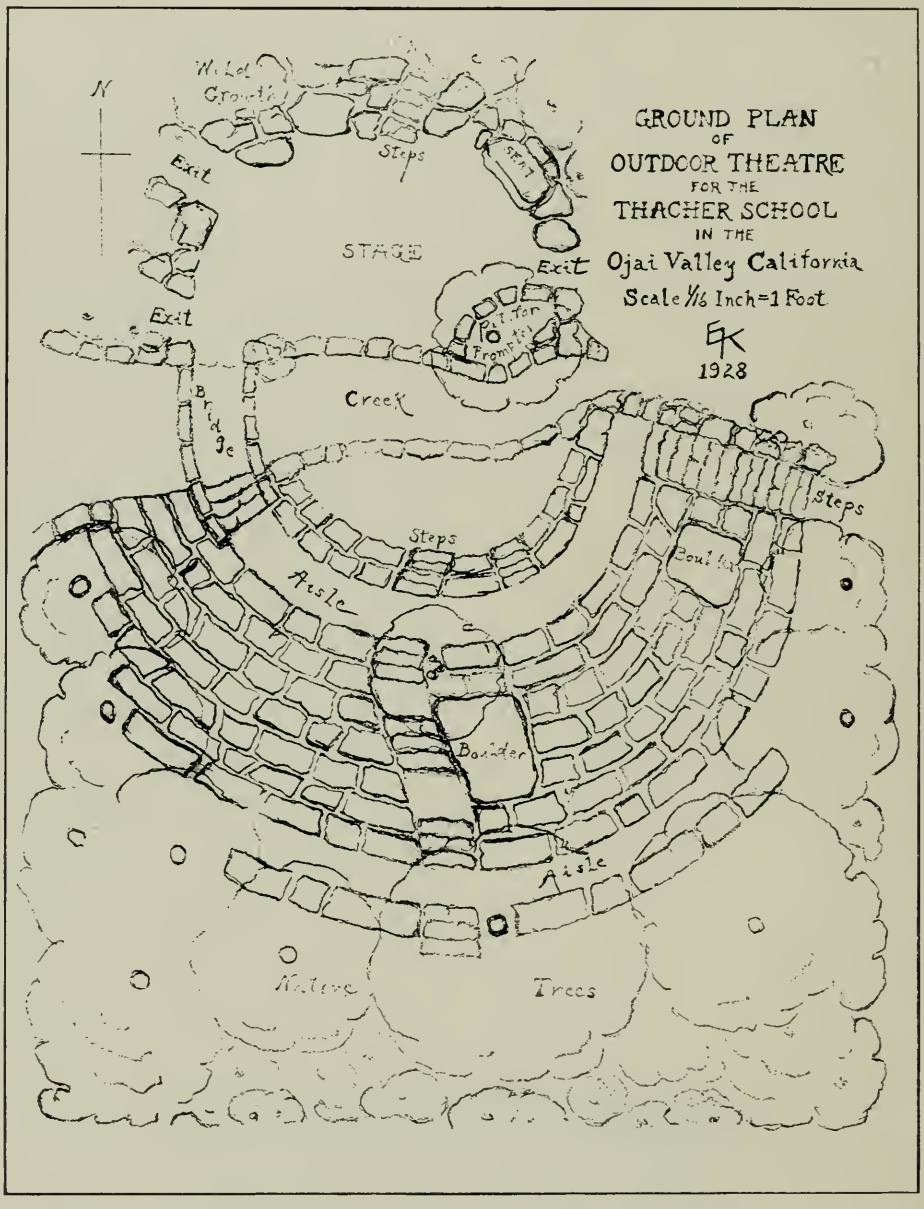
IN that comparatively little known yet very beautiful and sequestered nook of California, the Ojai Valley, is situated one of the most interesting and widely appreciated schools for boys in our country. Sons from families of innate culture, scattered over the United States, travel far to attend this school, due to its manifold advantages and the splendid caliber and ability of its teachers. It is under the direction of Sherman D. Thacher, who has carried this character building institution through a strong development and fascinating history. In a conversation with Barreda Sherman, a graduate, now resident in San Francisco, it has been learned that this school was founded in 1898 by Sherman D. Thacher. It is a boarding school, a preparatory school to equip boys for college, having an attendance averaging about sixty, the boys ranging from fourteen to eighteen years of age. Each boy has his horse, in order to benefit by the healthful exercise and enjoyment of saddle riding. The country abounds in splendid mountain trails. The individual instruction is of a high order and every advantage is utilized in order to live and learn in the open air.

THE STAGE, OUTDOOR THEATER, OJAI VALLEY

Among many excellencies of housing, planning and equipment which reflect the careful thought upon which all the conduct of this school proceeds, one of the most delightful to the visitor of aesthetic sensibilities, is the outdoor theater. Here centers much of the recreational life of the school. The writer feels that this theater is the finest small structure of its type thus far produced in the West. So many of its features are of interest that it has seemed worthy of presentation to a wider audience.

Mr. Thacher, in letters to the writer, has given vivid descriptions of the origin and character of the theater. Quoting his letter, June 1, 1928:

Author's Note—The writer is particularly indebted to Nelson Partridge Jr., of San Francisco, a graduate of the Thacher School, for bringing to his attention this delightful theater.



GROUND PLAN OF OUTDOOR THEATER
THACHER SCHOOL, OJAI VALLEY, CALIFORNIA

"The theater originated in this way: We had been giving plays in the school living room and dining room very inconveniently, and one of the teachers, A. M. Wolfenden (a graduate of the University of California and now a teacher in the Berkeley High School) started out with one of the boys to find a location where we might build a little theater. They came back to me with the report that they had found a very charming little canyon shaded by trees, where they thought an outdoor theater might be arranged. I immediately gave my unqualified approval, and Mr. Wolfenden went ahead with the workmen on the place, to turn the rocks flat side up and introduce a number of others and to lay them out in tiers and curving rows on one side of the little creek bottom, at the same time leveling up a piece on the other side of the little canyon for the stage. The work went on as the men had time for it for a number of months, and as soon as it was ready it was immediately put into active use. Mr. Wolfenden continued to make improvements, and after he left us I have made them at various times, very much enlarging the stage, and, during the past summer, building the little memorial stone bridge to take the place of a broken down rustic structure."

A series of questions were put to Mr. Thacher by the writer, regarding this outdoor theater, to which he has replied by letter, as follows: "The construction of this theater was begun in the school year of 1907-8; and it was immediately used that year for our commencement exercises and they have been held there ever since. We give a play (two performances) each year in March and April. We have our athletic rallies there and our Hallowe'en performances. Once we have had a band concert and once a chamber concert, and we have had Negro singers also.

"For night illumination we have electric lights along the picturesque trail by which it is approached through the brush and rocks and trees, and the stage is illuminated by footlights and by two or three lights in the branches of the trees. The curtain is dropped by a switch which puts out the lights illuminating the stage and throws lights into the faces of the audience, producing instant, complete obscurity on the stage.

"No place is set aside for the orchestra, though it would be very easy to place it at the front of the auditorium or in the very little runway of the creek (about ten feet wide and three feet deep, between stage and auditorium), or in a little space to the east of the stage. We have never used an orchestra as we have usually given plays involving slight changes of scenery and hence brief intervals. Moreover, our dramatic players are apt to be members of the orchestra.

"We do nothing whatever in the way of scenery except such as is absolutely required. We never put in a door, for instance, unless it is necessary to slam it or jump behind it or otherwise use it as an exit; we simply go out into the darkness. And we indicate parlor, breakfast room, library, gymnasium, the Forest of Arden, the deck of a ship, with only the scantiest paraphernalia; and the properties, too, are kept down to a minimum.

"The plays we have given have seemed to be unusually successful, though amateurs are necessarily confused by the invariable compliments and lack of criticism. Occasionally people are so bold as to say that a play is better done than professionals do it. That is not always flattery, for there are certain plays that professionals have always seemed to me to do very badly—except the great professionals.

"The plays that we have given from 1911 to this date are as follows:

Rostand's ROMANCERS
SHE STOOPS TO CONQUER
THE IMPORTANCE OF BEING EARNEST
THE AMAZONS
Pinero's THE SCHOOLMISTRESS
THE PRIVATE SECRETARY
STOP THIEF
THE MAN FROM HOME
BELIEVE ME XANTIPPE
THE MAN WHO STAYED AT HOME
THE MAN ON THE BOX
THE DICTATOR
SEVEN KEYS TO BALD PATE
AS YOU LIKE IT
CAPTAIN APPLEJACK

THE RIVALS
THE ADMIRABLE CRICHTON

"The seating capacity seems to be about 300. I put it that way because it all depends on how far away from the stage and on how uncomfortable rocks the late arrivals choose to sit. I would emphasize the fact that this is a very small theater and our audiences are limited to the boys and the few parents who live near enough to attend and the people of the Ojai community, including the Eastern visitors at our hotels."

STAGE, LOOKING NORTH, OUTDOOR THEATER, THACHER SCHOOL

After studying carefully the group of photographs so kindly furnished by Mr. Thacher, the writer feels that the conception of this theater, which has been left as nearly as possible in a natural state on two sides of a little canyon, is of such excellence that no major constructive criticism could be offered. Certain minor parts, however, seem open to improvement. Some portions of the wall fronting the stage, for example, fail to express the strength apparently intended. It might be possible to reconstruct these portions, in order to attain the simple, masculine and quiet effect which now approaches the ideal in construction at the left end, as viewed from the audience, where the units of stone are large and bold.

The disposition of the natural boulders at the rear of the stage gives the impression of a series of isolated spots. They might be pulled together to express more force and unity. There are also some footlights which seem to be too much in evidence. They could, no doubt, be skillfully and subtly

concealed, so as to preserve the otherwise undisturbed, wild magic of the California hillside, with its rugged elements of stone, trees and shrubs. The auditorium seems to be remarkably well executed, indicating joy in and sympathy for the problem of solving its arrangement and proportions. The lover of nature will respond to the sense of in-

STAGE, LOOKING NORTHWEST, OUTDOOR THEATER, THACHER SCHOOL

vitation in the theater as a whole, and be moved with a sincere desire to visit the place and experience the inspiration which a drama or music will give there.

Let us pause to reflect on the significance of a theater of this kind, in the lives of the promising boys who attend this school. With but few exceptions, it is certain that parents who take pains to select such an institution for the education of their sons, have faith in their becoming men and citizens of an unusually high type. These boys full of zest, under the influence of such a gathering place, during hours of recreation, can be inspired by the happy union of nature and art. Under the healthful stimulus of the pungent mountain air, they will build lasting memories of camaraderie, and elevation of feeling and of thought. Thus will this fine structure contribute to the realization of the high aspirations of the parents.

California possesses many sites for such intimate, open-air playhouses, having natural amphitheater formation, endowed with good acoustics and great beauty, which are still undiscovered and untouched, but waiting — to enrich and enoble the men and women who are to come.

AUDITORIUM, LOOKING SOUTH, OUTDOOR THEATER, THACHER SCHOOL

AUDITORIUM, LOOKING SOUTHEAST, OUTDOOR THEATER, THACHER SCHOOL

PROPOSED STATE PARK AT COYOTE POINT

By Guy W Hayler

Consultant City Planning ~ Burlingame

UNDER legislation recently passed by the State of California, a State Park Commission has been formed and is now proceeding with a state-wide park survey directed by Frederick Law Olmsted, nationally known landscape architect.

In order to determine the most suitable park sites to acquire, the Commission held a public hearing in San Francisco on March 19th at which various proposals were presented. It is the intention of the Commission to put forward a bond issue of $6,000,000 to be voted upon at the November elections and if carried, the approved sites will be bought, providing that equal amounts of the public or private money are matched against the state contribution in the purchase of the individual sites.

One of the most important projects laid before the Commission was the proposed State Park at Coyote Point on San Francisco Bay. This project was the result of studies made by the City Planning Commission of the City of Burlingame, California, and was sponsored by Mayor Frederick Beer of San Mateo and Dr. John W. Leggett, Chairman of the Burlingame City Planning Commission. Coupled with this official approval is the support of local civic organizations over a wide area.

Coyote Point is located almost centrally on the western side of San Francisco Bay, in San Mateo County, and is within the incorporated limits of the city of San Mateo. Three cities actually adjoin it with a population of about 40,000 and the city of San Francisco with a population of over 700,000 is only 17 miles to the north.

It is a natural park site, a geographical and scenic landmark and has a grove of attractive trees well worthy of preservation. Part of the site was formerly used as an amusement park and was patronized by over one million people in three months in 1922. Owing to the fact that it is easily accessible over flat roads without ferry travel to a great populous center, there is every reason to believe that it may become one of the most popular public pleasure grounds in California. Not only is it capable of catering to every recreational purpose but the shore line is a natural bathing beach and the only one on the western side of the bay. It also stands high above the water level and affords magnificent views of the adjoining country and across to the Alameda shore with the mountain ranges as a background.

The area of the Point itself is about 60 acres and the park site about 500 acres. The entire stretch of the bay frontage has no public park or reservation and is now wholly in private ownership. With the rapid development of industrial enterprise, it seems likely that this proposed State Park may soon be the only access the public will have for recreation on San Francisco Bay.

The new Bay Shore highway, running down the Peninsula, comes directly to the proposed park, and thus gives it access over one of the States' newest and most import-

ant arteries. Some idea of the enormous automobile travel now existing on the Peninsula may be gauged from the State Traffic census of January, 1928, which showed as high as 20,000 vehicles in one day and an increase of 15 per cent per year being recorded. In addition to this traffic, the San Mateo-Hayward bridge across San Francisco Bay, now being erected only a mile and a half from the park site, will bring an additional accession of trans-bay travel.

The factors of topography, highways, traffic, bridge transportation, etc., link the planning of adjacent cities and developed areas with the proposed park site and whilst excellently answering these conditions it also meets future requirements on a well designed basis.

The awakened interest of California in launching a great movement to conserve and safeguard its natural and scenic advantages, is nowhere more significant than in this important project to create a State Park on the shores of San Francisco Bay within the shadow of her crowded and colorful city of San Francisco.

LOOKING TOWARD THE BEACH, PROPOSED STATE PARK, COYOTE POINT

EUCALYPTUS GROVE IN PROPOSED STATE PARK, COYOTE POINT

The ARCHITECT and PRELIMINARY ESTIMATES

By Walter J. Dixon

ONE of the circumstances which make the architectural profession rather difficult to enjoy consistently is the not infrequent difficulty that the layman has in understanding that the architect has only partial control over the cost of any building which he is designing. The client undoubtedly has in his mind the thought that he can go to his architect and have him show various samples of his work with the costs plainly marked, so that the client may choose what he wants in the same manner that he can go to the stores and buy goods.

This is an age of quantity production, quick turnovers and national distribution. The cost of a fountain pen is the same in one part of the country as in another. It is a standard product. The costs of a Ford vary only in accordance with the variation of freight rates. The price f.o.b. Detroit is not subject to fluctuations from month to month as is true in the building industry. We are accustomed to making purchases knowing in advance the price and qualities of the goods we buy. It is natural that in having a house designed we are apt to follow the same system. However, when it is a question of the cost of a house, which exists only in the imagination of the prospective owner and his architect, the system does not apply.

Although cloth, automobiles, furniture and almost all the articles we use today are produced in quantities and sold nationally, houses or other buildings are still produced in much the same manner as they were in the middle ages—by hand—one at a time and sold locally. Now when the client, who is being carried along by all the forces of modern civilization, is suddenly confronted with this perplexing problem the result is not always pleasant either for him or for the architect who seems always to be blamed for all the trouble.

In no department of architectural work is there more cause for misunderstanding than in that of furnishing preliminary estimates with regard to the cost of a building at the time when the preliminary sketches are being drawn. When there is practically no complete knowledge of the amount and the kinds of labor and materials required to erect a house or other building which is being designed, the owner expects an architect to be able to tell what the cost will be. It is natural for him to think this, for, wherever else he goes, when sketches or models of work are presented for consideration, there is always a price set for the work represented. Why is it that this is not the case with regard to the practice of an architect?

The question of cost enters into almost every undertaking. Only in very rare instances are things purchased regardless of cost. An architect would be as impatient as anyone with a system that made it possible for him to view various designs of fabrics which he desired for the purpose of decorating a room, but which gave him only a vague idea as to how expensive they were. He would want to know how he could judge as to the action he might take unless he had some very definite idea as to cost. The owner not unnaturally would want to know the same thing, and, owing to his experience in other lines of work, would expect that the architect be able to state the cost of a building operation at the time he presents his sketches.

To take a specific instance. A client wants to build a house. He feels that he can carry a $10,000 investment. He may have in mind a house which was built before the World War dealt everything on this planet an unsettling blow. The house may have been

built in a part of the country where living costs were less and labor comparatively lower than in a metropolitan district. He will realize, of course, that there has been an advance in costs since the war, and that a building in one locality may cost more than the same building in another locality, but his ideas in this respect are somewhat vague. At any rate he feels that he should be able to have a seven-room house built with two baths, an attached garage and special trim for $10,000.

Now, if he were purchasing an automobile he could go to the sales rooms of the various automobile manufacturers and learn the prices at once of the different kinds of cars, and if he has a thousand dollars to spend he will soon learn that it would be impossible to buy a powerful 6-cylinder, sport model at that figure. He will accordingly moderate his desires and will purchase a lighter car which will cost less than the one he may want.

But with regard to a house, conditions are different. He will go to the architect, and tell him that he wants a $10,000 house in which there are seven rooms and all the other requirements. The architect has not been trained to look at the client in the pitying manner of a salesman and say, "My dear sir, our seven-room houses cost not less than $15,000. Our six-room houses are costing around $10,000. Of course, if you care to look at those I will show you some samples." No. The architect will probably warn his client that he will be unable to have a house built at his figure. Then he will probably start to make some sketches.

Realizing that the client's desires are more than can be obtained for the price he has in mind, the architect will make the rooms as small as possible. As soon as the client sees the sketches he at once demands larger rooms. The architect again warns the client, but to no avail. The sketches are redrawn and finally accepted as a basis for working drawings.

And then the most difficult part of the situation arises, for when working drawings are completed they are sent out for estimates and the lowest bid exceeds the figure which the client has in mind by about 30 per cent.

The client is naturally angry. He has wasted time in considering plans, which he cannot use without making almost impossible financial sacrifice. He has had to pay the architect for services of which he is unable to make any use. He feels that he has been led into a situation for which he is in no way to blame, but which makes him appear ridiculous. Of course, he blames the architect.

The architect will point out that he warned the client at the beginning that the house would cost more than the figure he had in mind, that when the sketches were drawn the client insisted on having them made for a larger house, and that when the specifications were written expensive materials were insisted upon. Where, indeed, does the blame lie?

There is probably no solution to the problem that will prove satisfactory, but much difficulty may be avoided if it is impressed upon clients that costs are sure to increase in direct proportion to an increase in cubic contents. Also, if an architect can obtain reliable information from which he can calculate the cost per cubic foot of the type of structure that he is designing, he may be able at least to show his client approximate estimates, which must be, however, only at best a guess.

This method of calculating the cost of a building on a basis of cost per cubic foot is about the only method the architect has of estimating, unless he acts as contractor himself, which is against approved practice. At times when there is but little variation in labor conditions and material prices, certain types of work can be estimated with fair degrees of accuracy.

Architects who are familiar with school work can estimate the cost of a school building without drawing a line, if they are informed in regard to the amount of instruction area required. As floor heights are more or less standardized in buildings of this type, the total cubic contents of a building can be estimated, and as architects who are doing this type of work know about what schools cost per cubic foot the cost

can be estimated with a certain degree of accuracy. This is also true with small city buildings, garages, stores and like types of work, but such estimates are not apt to be very accurate in house work.

It is not always possible to even determine approximately the cubic contents of a building until the sketches are at least roughed out. As soon as this is done, however, and the contents determined, it is wisdom on the part of the architect to attempt to make a preliminary estimate based on such unit costs as he is able to obtain from similar buildings in that locality and from his own records of unit costs and then inform the owner as to what the amount to be spent for the building will probably be.

Most every architect keeps a pretty close office record of his past jobs after they have been built in order to obtain an accurate cost per cubic foot record. He then uses that past record as a general base in figuring future work of a like type, using his judgment of the present cubic cost by guessing the increase or decrease per cubic foot by market conditions and labor conditions.

So as a final summary: He can do no more than determine the cost of a building he is planning on other than a cubic foot basis and frankly tell the owner that such an estimate is of the approximate nature, and that no one will know what the cost of a building will be until working plans and specifications are made and bids have been received which will act as a basis for a signed contract.

WHY SHOULD ARCHITECTS ADVERTISE?

"THERE is only one prime reason," says an architect-writer in the Bulletin of the Illinois Society of Architects, "and that is to create business and most of us acknowledge that we are to a very large extent business men as well as professional men.

"The question may be asked, 'Won't we get the business without advertising?' And the answer might be either 'Yes' or 'No.' We are all familiar with the confusion that exists in the minds of many as to the line of demarcation between architect and builder, the niche that each fills. Publicity will set that right.

"Does the public know it would be better off to have the services of an architect? A few do. Let's tell the others.

"We are a very small group of the total population, a rough average being one architect in every ten thousand of population. This in itself tells its own story about public lack of undertanding. Then, also, the nature of our work is very different from the average business and little understood.

"I do not know yet what the best form of advertising would be and I rather imagine that there are few who do.

"We have the recent experiment of the Pittsburgh architects who tried paid publicity. Their work is described in detail in the December, 1927, issue of the 'Charette,' published by the Pittsburgh Architectural Club. They think enough of their effort to continue it.

"Babson, in Collier's, speaks of great concerns 'which have advanced from humble beginnings to their present position of power and profit by the force of tireless publicity.' And it is the opinion of those well qualified to know that sporadic advertising is of little avail and that only 'tireless publicity' as Babson says will avail.

"Why should we not be as well known to the public as lawyers and doctors if we set out to accomplish that? It is quite true that not all of the public builds, but who can single out those who are going to? Can we not educate those who have the building desire to 'see an architect first,' just as naturally as a sick person sees a doctor? Can we not make it just as instinctive?

"We should come out of our untenable two-faced position of accepting all sorts of free publicity and scorning paid ads, and place honest advertising in those mediums where it will lose nothing in respect from those with whom we do business but rather gain. A good ad is far better reading than a whole page of so-called inspired editorial matter such as fills certain sections of our Sunday and other papers, and remains to a large extent unread."

MY EUROPEAN IMPRESSIONS

By
C O Clausen, Architect, San Francisco

VI. TOMB OF NOPOLEON

NO grander sepulchre exists on earth than that which shelters here the ashes of the great Napoleon.

As one enters there is a feeling of awe magnetized by the peculiar faint purple light cast from the dome above.

In the center is an open circular crypt where one may look over the marble balustrade and see below the sarcophagus which measures 13 feet by 6½ feet, with a depth of 14½ feet and hewn out of a single block of Siberian porphyry.

On the pavement around the tomb are inscribed names of the battles of Rivoli, Pyramids, Marengo, Austerlitz, Jena, Friedland, Wagram and Moscovia.

Twelve colossal statues surround the crypt, symbolizing the principal Napoleonic victories.

Hundreds of visitors go there daily with a spirit of veneration so they may proudly say they have seen the resting place of this most illustrious man.

Here the imaginative mind can trace the life of the "Man of Destiny" as in a dream. You see him as a poor boy in the military school at Brienne, ridiculed by his fellow students; you see him at Toulon in such poverty and misery that he contemplates suicide; you see him later when he has his chance to defend the Convention against the mobs of Paris. Here he has his opportunity and makes good; he becomes more and more popular and is promoted to higher responsibilities. France at this time having the rest of Europe allied against her, rallies under his leadership and he repulses the invaders. At the age of 26 he is conqueror of Italy; then comes more brilliant victories and he is proclaimed Emperor of France at the age of 33 and soon after crowned king of Italy at Milan. Finally he is exiled to Elba but returns in triumph, but only for the short period of the famous "Hundred Days"; then Waterloo and St. Helena. After six years of exile he expires at the age of 52. How strange it is, though, that even after death he becomes almost as powerful as in life and the magic name of Napoleon lives on and on.

TOMB OF NAPOLEON

Although the lonely grave at St. Helena held his body for nearly a quarter of a century, it was finally moved and deposited where it now rests and the great Napoleon's wishes are fulfilled according to his own request: "It is my wish that my ashes may repose on the banks of the Seine, in the midst of the French people whom I have loved so well."

TWO BANK BUILDINGS

By Henry F. Withey, Architect

THE building illustrated on pages 87 and 89 is owned by The First National Bank of Artesia, California. It was built in 1925 and is faced with made stone. It has reinforced concrete foundations, reinforced bond beams, steel truss roof framing, steel sash, concrete vaults and cement floors, rubber covered.

The interior is finished with canvas covered plastered walls. The ceilings are entirely of wood and the fixtures and trim are of American gum. The cost was 52c per cubic foot, or $13.93 per square foot.

* * *

The Marine Bank building of Santa Monica, also illustrated in the Plate Section, was built in 1926. It is a brick building that provides quarters for the Marine Bank and five stores on the ground floor and medical offices on the second floor. The interior is of steel and wood construction, with sash of steel and roof of clay tile. Common brick was used for the exterior walls which are painted white with some of the brick (forming windows, trim, etc.) left their natural color.

The cost of this building was 26c per cubic foot, or $4.13 per square foot.

Modern Bathroom Accessories

ONE four-legged tub, a wash-stand and a water-closet comprised a complete bathroom a generation ago. Today so many additional appurtenances have been added that a description of a thoroughly up-to-date bathroom will contain many new ideas for most builders and planners of homes.

Legless tubs are the most in favor. They have square bases, may be recessed into an alcove or placed in a corner or against one wall, and will prevent the collection of dust wherever they are set. The tub may be white or colored, with fine metal or all-china fitments, and the valves and pipes may be almost entirely concealed in the partition.

When women bobbed their hair they discovered the shower-bath. So this feature now is regarded as standard for every well-appointed home. It may be installed in a separate compartment, with plate glass door hung in a water-tight metal frame. More frequently, though, an overhead shower is installed above the tub, and a plate glass shield or curtains of waterproof silk or some less costly material are hung around it.

In larger bathrooms the water closet is put in a separate small chamber. Quiet syphon-jet closets are the best that have been devised to date. Flush valves may be used if pressure permits; otherwise a low tank is the best arrangement.

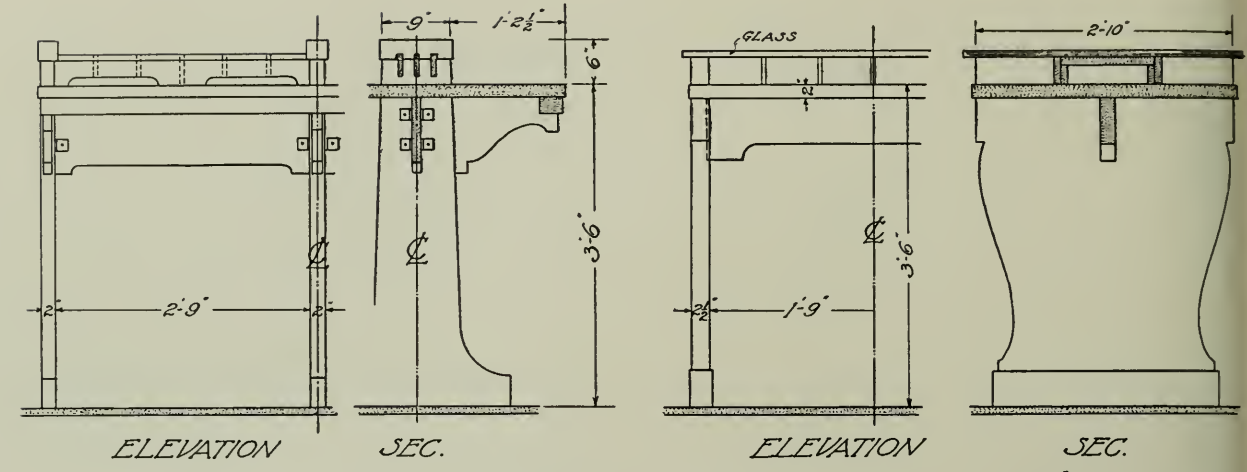
In addition to the lavatory—which may be had in any material from enameled iron to tinted marble—the well-appointed bath has a dental lavatory.

Such are the indispensables. An added convenience that many housewives insist on is a towel-warmer; it consists of nickel-plated hot water pipes attached to the supply system, standing on the floor or suspended on a wall, upon which towels may be dried and brought to a comfortable temperature. In many homes a built-in dressing table appears as a desirable accessory.

The most finished medicine cabinets consist of three panels of etched mirror set into the wall flush with the surface. Each of the side-panels opens to disclose the shelves. Both recessed and projecting styles, of welded steel, ply-wood or other materials, are available in a great variety of designs.

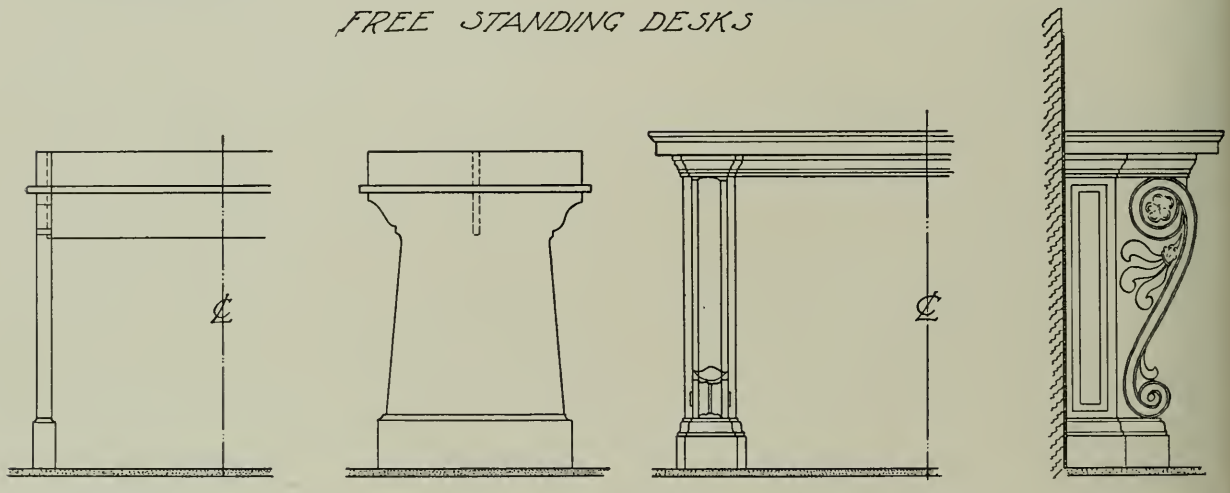
Towel bars, hand bars near the shower and tub, recessed soap dishes, paper holders and holders for dental accessories and for tumblers, also add to the convenience of the bath. Shelves of glass or colored vitreous china are adjusted above the lavatory, the dressing table and in other convenient locations. All these are made in colors and of materials that harmonize with the other appointments.

To such extent has this refinement of design gone that it is possible even to get hooks for razor stropping, cigaret trays and lighting fixtures of the same style. — *Valve World.*



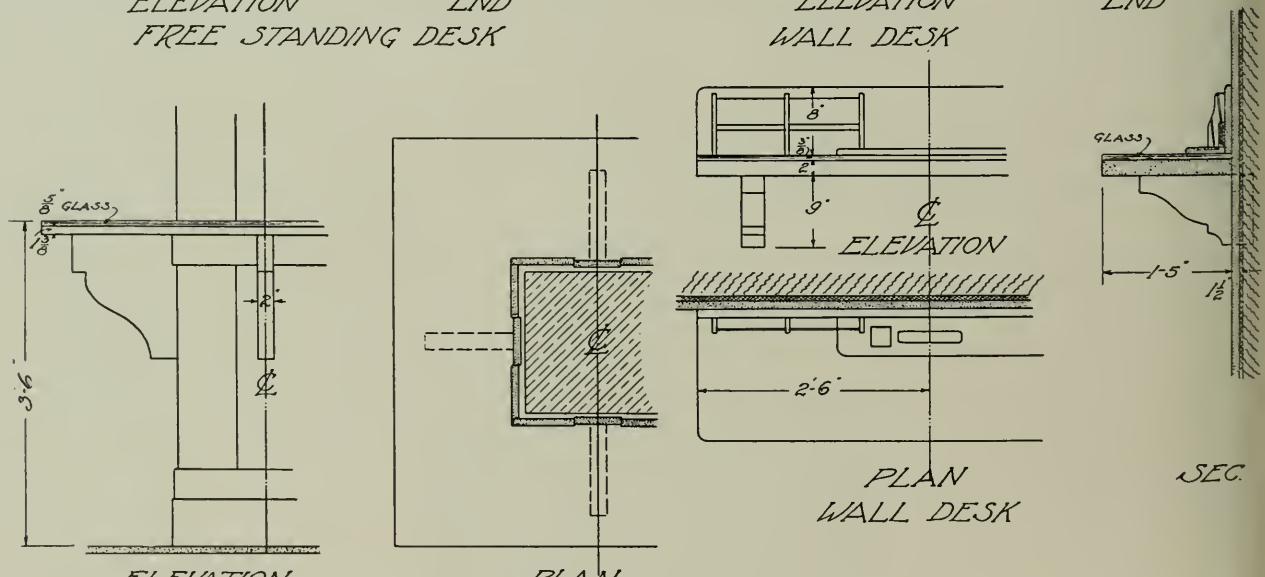
ELEVATION SEC. ELEVATION SEC.

FREE STANDING DESKS



ELEVATION END ELEVATION END

FREE STANDING DESK WALL DESK



ELEVATION PLAN PLAN SEC.

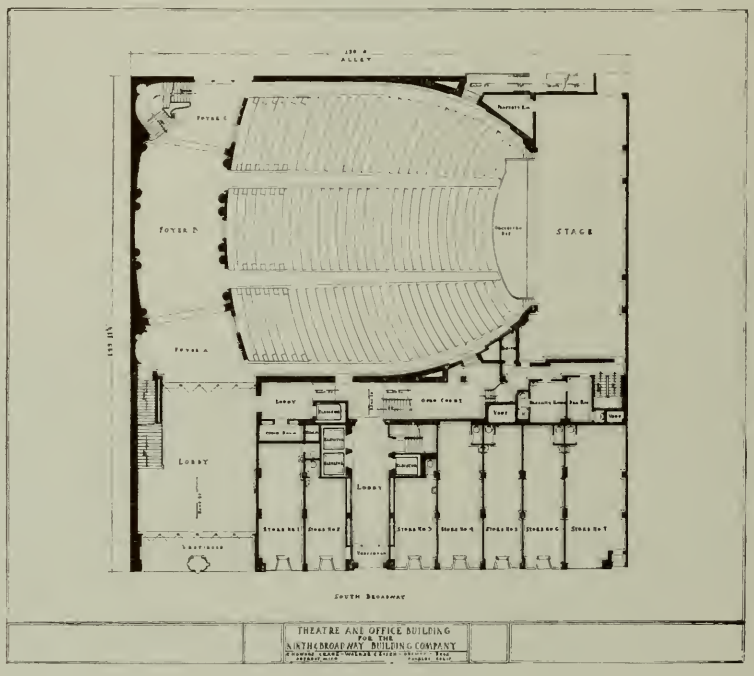
DESK AROUND PIER SCALE-ONE HALF INCH EQUALS ONE FOOT.

WALL DESK

DETAILS FOR MARBLE CHECK DESKS FOR BANKS, ETC.

UNITED ARTISTS THEATER AND OFFICE BUILDING, LOS ANGELES

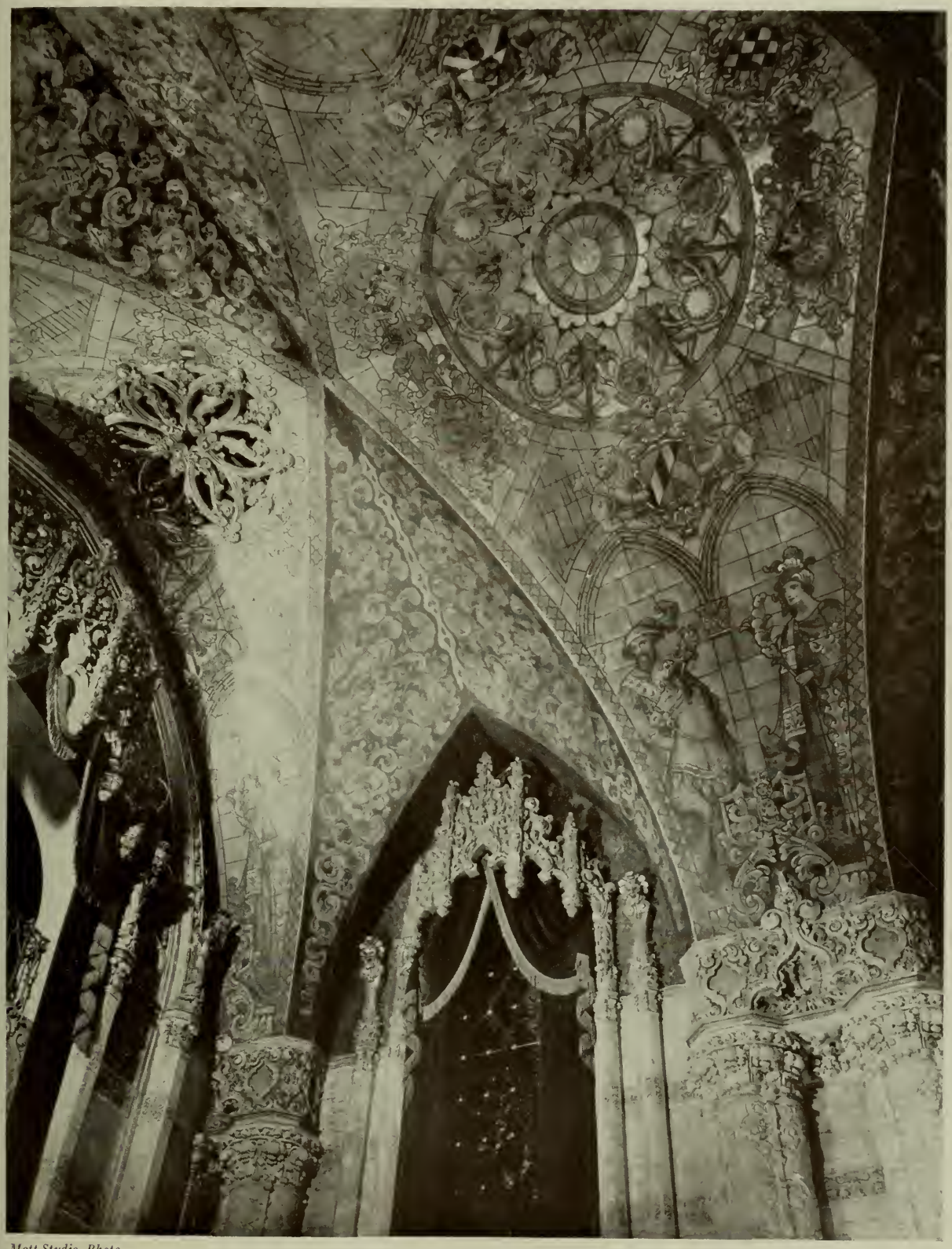
WALKER AND EISEN AND C. HOWARD CRANE, ARCHITECTS



GROUND PLAN, UNITED ARTISTS THEATER BUILDING, LOS ANGELES
WALKER AND EISEN AND C. HOWARD CRANE, ARCHITECTS

MAIN FOYER, UNITED ARTISTS THEATER, LOS ANGELES
WALKER AND EISEN AND C. HOWARD CRANE, ARCHITECTS

SAN FRANCISCO PUBLIC LIBRARY

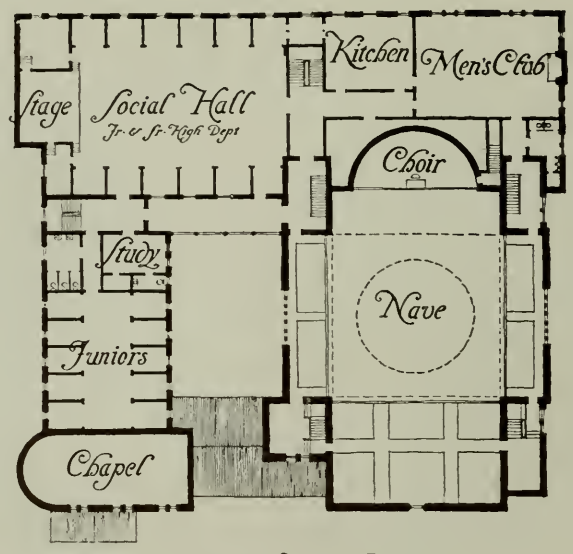


Mott Studio, Photo

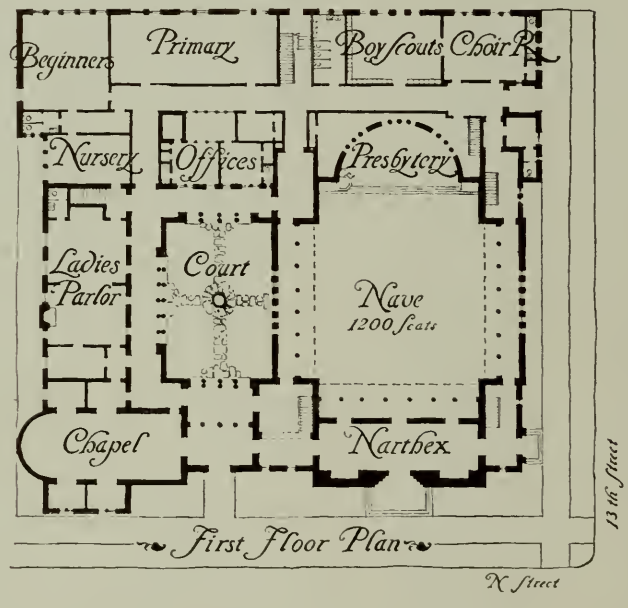
MAIN FOYER CEILING, UNITED ARTISTS THEATER, LOS ANGELES

WALKER AND EISEN AND C. HOWARD CRANE, ARCHITECTS

WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO
DEAN AND DEAN, ARCHITECTS

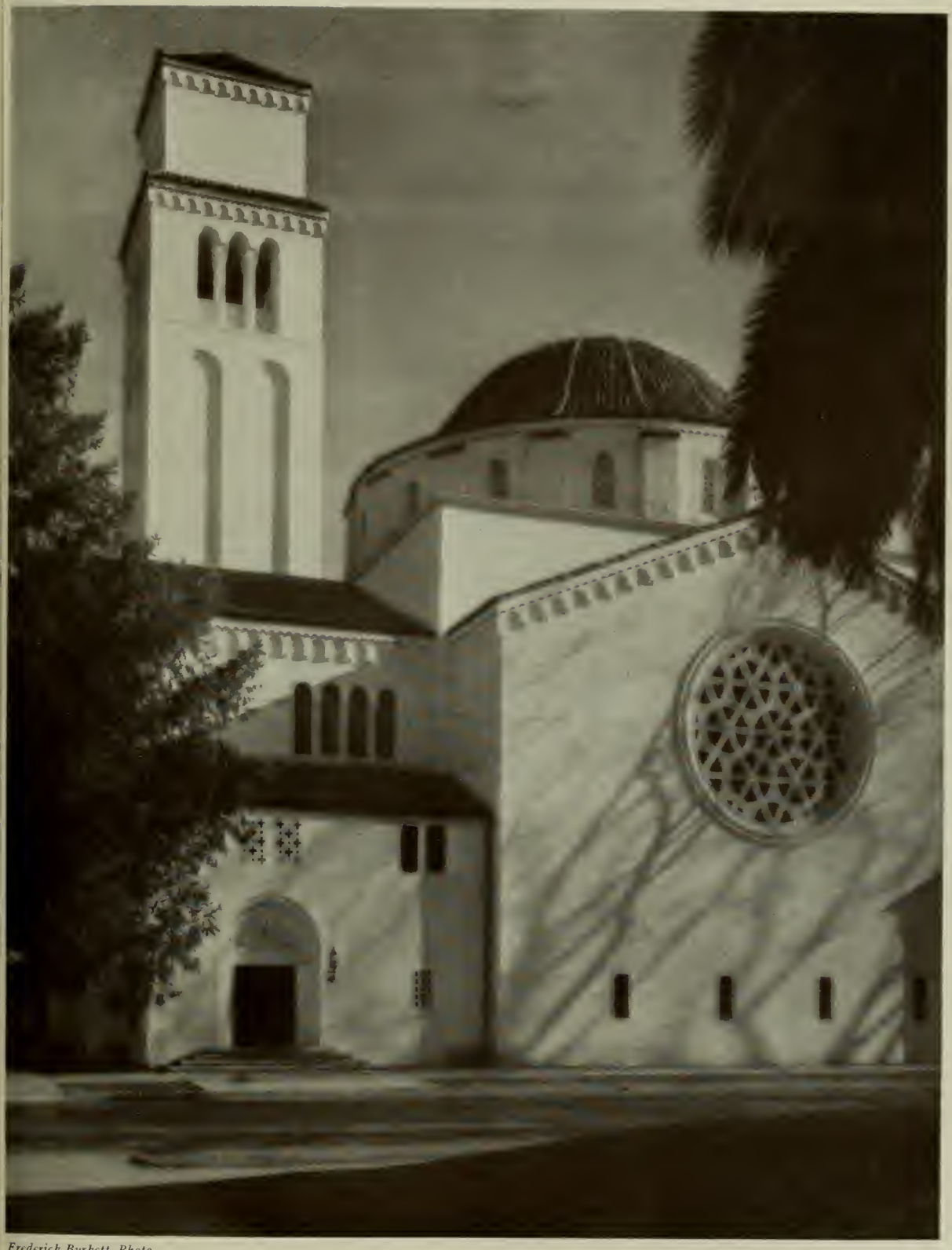


Second Floor Plan



PLANS, WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO

DEAN AND DEAN, ARCHITECTS



Frederick-Burkett, Photo

WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO, CALIFORNIA

DEAN AND DEAN, ARCHITECTS

ENTRANCE DETAIL, WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO
DEAN AND DEAN, ARCHITECTS

WESTMINSTER PRESBYTERIAN CHURCH, SACRAMENTO

DEAN AND DEAN, ARCHITECTS

MARINE BANK BUILDING, SANTA MONICA, CALIFORNIA
HENRY F. WITHEY, ARCHITECT

MARINE BANK BUILDING, SANTA MONICA, CALIFORNIA
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MARINE BANK BUILDING, SANTA MONICA, CALIFORNIA

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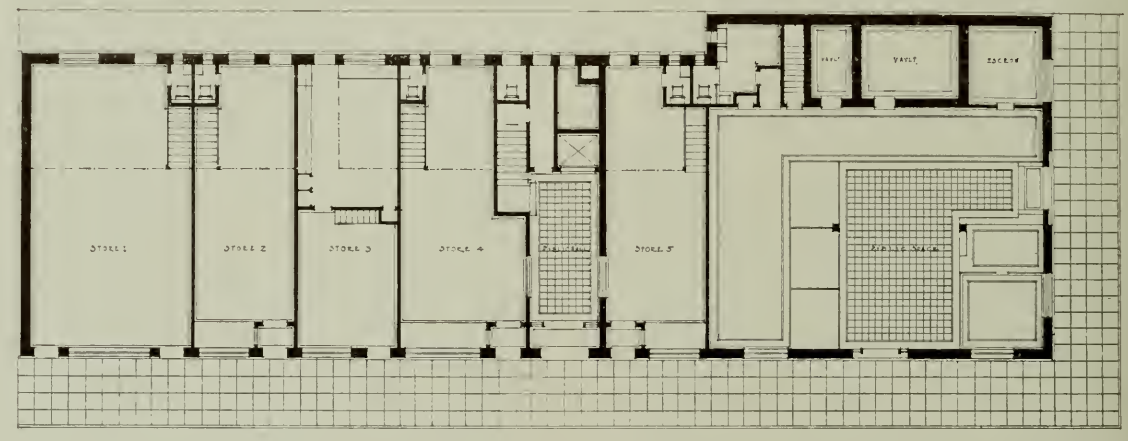
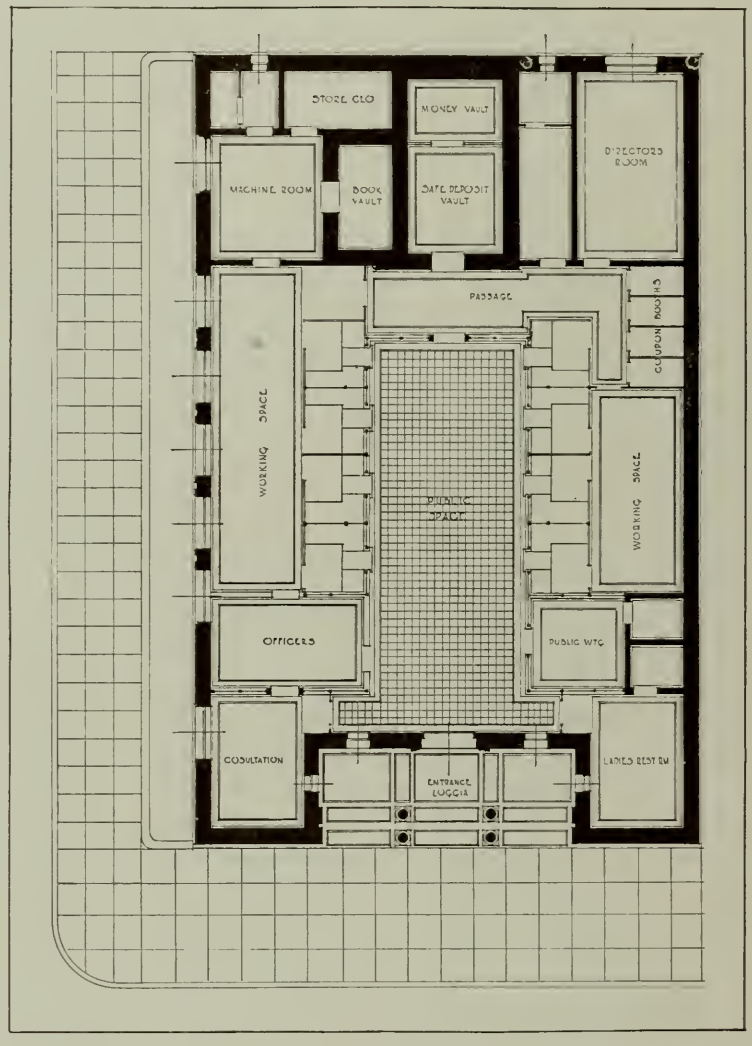


PLAN, MARINE BANK BUILDING, SANTA MONICA, CALIFORNIA
HENRY F. WITHEY, ARCHITECT

FIRST NATIONAL BANK, ARTESIA, CALIFORNIA
HENRY F. WITHEY, ARCHITECT



PLAN, FIRST NATIONAL BANK OF ARTESIA

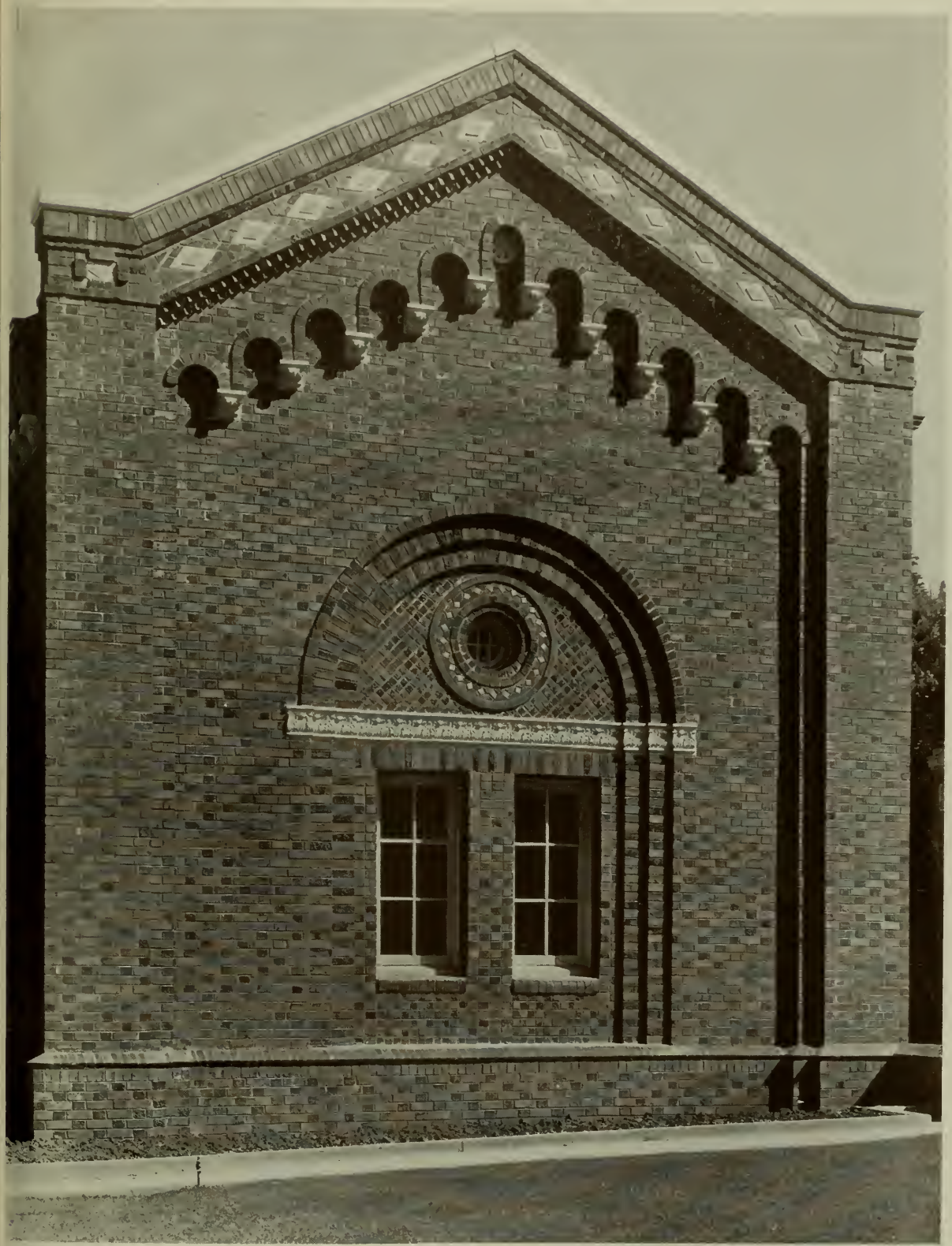
HENRY F. WITHEY, ARCHITECT

ENTRANCE DETAIL, FIRST NATIONAL BANK, ARTESIA, CALIFORNIA
HENRY F. WITHEY, ARCHITECT

CHAPEL, CITY AND COUNTY HOSPITAL, SAN FRANCISCO

BUREAU OF ARCHITECTURE, C. H. SAWYER, ARCHITECT

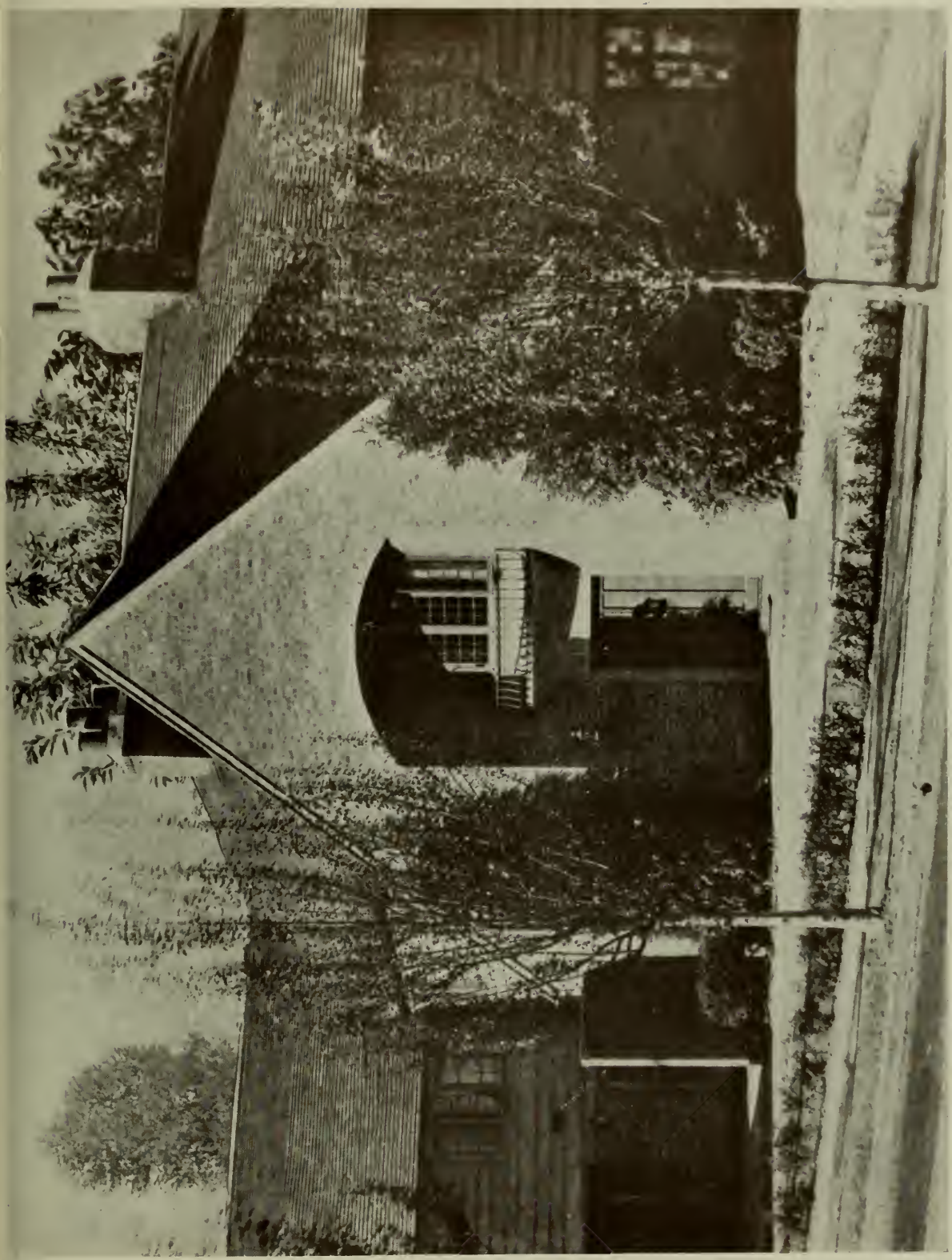
Faced with Port Costa Brick



Moulin, Photo

DETAIL OF WALL, CHAPEL, CITY AND COUNTY HOSPITAL, SAN FRANCISCO

BUREAU OF ARCHITECTURE, C. H. SAWYER, ARCHITECT



HOUSE FOR DR. THOMAS M. JOYCE, PORTLAND, OREGON
HERMAN BROOKMAN, ARCHITECT

MAIN ENTRANCE GABLE, ESTATE OF LLOYD FRANK, PORTLAND, ORE.

HERMAN BROOKMAN, ARCHITECT

PUMPHOUSE, ESTATE OF DOUGLAS FAIRBANKS AND MARY PICKFORD, RANCHO SANTA FE
L. J. Rice, Architectural Supervisor

Doug and Mary's Ranch House

WHEN Douglas Fairbanks and Mary Pickford bought extensive acreage in the rolling hill country that lies inland from Del Mar, in northern San Diego county, architects looked for an immediate and interesting development. And they were not disappointed, for as a first step in planning this ideal country home a small "lake" was formed in a hollow of the hills and here water that is piped from a series of wells is held in storage until it is needed for irrigating the many acres of hillslopes that have since been planted with Valencia oranges, avocados and other subtropical trees destined for highly specialized commercial production.

A forest of eucalypti has also been planted and this is irrigated with water "lifted" from the lake by other relays of pumps that are housed in a nearby ravine, adjacent to and slightly below the level of the lake. Although designed for strictly practical purposes, this pump house, in conformity with the Spanish Colonial building program here operative, conveys the impression of a typical ranch home built in the days of the pioneering Padres.

The thick walls of masonry, surmounted by heavy beams, insure a secure base for the enormous weight of the tile roof that has been cemented upon it. Soil, intermixed with grass seed, was then scattered in the crevices of the tiles and the resultant growth quickly "aged" the appearance of the structure to meet the most exacting artistic requirements. A sloping rubble wall, ending in a rim of heavier stone, will provide innumerable "pockets" where trailing vines will be started and this, with the small patio and its profusion of subtropical shrubbery, will gradually enhance the decorative aspect of the building, for every detail from its supporting pillars to its equally authentic Spanish shutters, has been carefully considered from the dual purpose aspect of practical usage and pictorial charm.

The ARCHITECT AND ENGINEER

SINCE 1905

An illustrated monthly magazine of Architecture, Engineering and Allied Arts and Crafts.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; Canada, $4.00; Foreign, $4.50; Single Copies 50 cents.

Publication Office:
1662 RUSS BUILDING, SAN FRANCISCO
Telephones Douglas 1828 - 1829

Vol. 94 AUGUST, 1928 No. 2

Better Small House Design

IT is encouraging to note that speculative builders are now employing registered architects instead of depending upon incompetent draftsmen or fly-by-night contractors. They have finally discovered that the well drawn and intelligently planned house sells more readily than the dwelling that is copied from some house furnishing magazine or is designed by a builder or student draftsman. Charm and atmosphere are two elusive characteristics which are not usually found in houses built by inexperienced designers. And the public now demands both of these qualities. Furthermore, the plan must be livable. Bright colored stucco and jazzy ornamentation will no longer sell a home.

The argument in favor of well designed houses includes, as we said before, quicker sales, better prices, and a superior class of buyers who have financial standing and are better able to make substantial down payments and more satisfactory installments.

It is also becoming apparent to the speculative builder that the banks and loan companies are more willing to finance houses that are planned by architects. Los Angeles, Oakland and other Pacific Coast cities are showing marked improvement in the type of speculative dwellings now being put up, and it would seem to be only a question of time before good architecture will dominate in the development of new residence tracts.

Ugly Buildings Should Go

"GETTING in step with beauty" is the problem now upon us, according to Robert W. DeForest, financier and president of the American Federation of Arts who says in the *Review of Reviews*:

Big business has come to appreciate the cash value of research. Huge sums are spent on developing laboratories where distinguished scientists carry on experiments of no apparent relation to the products of their employers. The physical and chemical properties of these products are made thoroughly known and constant thought is given to improving the selection of materials and the process of manufacture. This capital is generously employed in answering half of a question of which part still is left begging. That is the matter of attractiveness to the eye and to the touch. It should be answered only in terms of artistic capacity on a par with that of the scientific energy which is put into making the product right. Here is no trifling matter of buying pretty sketches only to have them botched in the castings and on the lathes; it is a problem of hard study and thorough experimentation in finding out the exact capacities of the machines and divisions may be used to operate six, seven or eight the materials, and then in working out the best possible designs under these limitations . . . As big business comes to recognize its dependence on the artist, it is to be sincerely hoped that the artist will be as quick to appreciate these wider opportunities for expression.

Surveys show that approximately 90 per cent of the buildings in our cities are ugly and a detriment to our communities. In fact, 90 per cent of present city construction may be classed as temporary building, because these ugly structures, as pointed out of them in much less than 50 years. This many times, are sure to be torn down, most is the greatest economic loss of our time. Why cannot we grasp the fact that pioneering days are done — the country is grown up—although most of us do not seem alive to it yet.

Man destroys the ugly building or the ugly surroundings, as fast as he can. Only

beautiful and attractive structures persist. Europe and older communities are attractive to us because they have been culling out for centuries, keeping the good, destroying the ugly. We will never be grown up as a nation until we do this as thoroughly and effectively, for ourselves.—C. H. C.

The Pan American Building

SOMETIMES we have to read our contemporaries from across the sea to learn interesting things about ourselves. We find this to be the case in a recent number of *Buildings,* published in Sidney, Australia, and while we are all doubtless more or less familiar with the Pan American building at Washington, we find in the following paragraph, some interesting information:

"In Washington is a house with a movable roof known as the Pan American Building. It is a hollow square, and over the central court, or patio, is an immense glass roof, 50 feet wide, which is mounted on roller bearing wheels and operated by a five h.p. motor which, by the operation of a switch, slowly moves this 14½ tons of glass and metal skylight until it is all closed in. The area itself is filled with luxuriant tropical plants and trees, including a tree from which tapioca is taken, the date palm, the banana, and another tree, from which panama hats are made. In addition to these two highly honored and brilliantly plumaged macaws, a vast number of shiny headed gold fish also make their abode here. In warm weather the roof is rolled back and this tropical garden is flooded with natural sunlight; but in cold weather the roof is closed and by artificial heating apparatus a tropical temperature is maintained. The two birds, the fish pool, and the luxuriant tropical vegetation in this Pan American building, in Washington, are amongst the sights of the city. Viewed from an everyday aspect, an object lesson is supplied us as to what a little simple mechanism can accomplish."

Notes and Comments

THE DEAN boys in Sacramento continue to add laurels to their already enviable reputation as designers of distinctive buildings. Their achievements in domestic architecture are too well known to need further comment while their designs for Sacramento and near-by school buildings have brought them coast-wide recognition. Now comes the completion of the Westminster Presbyterian Church which will undoubtedly stand as one of the best things Dean and Dean have done. The fact that church building committees and pastors from afar journey to Sacramento just to see this building is evidence of its importance. A vista of its Byzantine dome and tower through the foliage of the lovely State Capitol grounds makes one wonder if he is not in some quaint old country instead of California. The snow-like whiteness of the walls and the soft pinkish color of the roofing tile matched against the mass of greenery which surrounds the edifice, form a contrast of striking beauty. And now the Dean boys are working on a new home for the Sutter Club — a Bohemian organization not unlike the club of that name in San Francisco, and if their preliminary sketches mean anything at all, Sacramento is going to have yet another building of distinction, possibly of even greater interest than the building we have just referred to.

* * *

MUCH comment is reported by a correspondent of the London *Daily Express* in Madrid, regarding a statue of a soldier recently unveiled in an Aragonese town. It is a statue of Captain Arenas, who was killed in action, and the cause is owing to the captain being modelled in the nude.

The sculptor, Coullaut-Valera, an artist with a style of his own and definite views, maintains that marble tunics with marble pocket flaps and buttons are unbeautiful.

Busts of soldiers and statesmen in the days of Athen's glory were portrayed more or less nude; and, after all, are not a young

soldier's throat and shoulders more beautiful than a uniform collar with hook and eye and epaulets, with buttons and buttonholes?

Opponents of this point of view declare that Captain Arenas died leading his sappers at the front, therefore in his clothes, and anyone viewing the statue might suppose he died in his bath.

This argument carries conviction. It is asked how Napoleon with two fingers between the buttons of his waistcoat would look if the sculptor adhered to the lines of the figure.

* * *

THIS has been a record breaking summer for motoring to the Pacific Northwest. It is said that for three months California automobile registration numbers have been as conspicuous in Portland, Seattle, Vancouver and Victoria as the Oregon, Washington and British Columbia numbers. Writing of Victoria, I fail to agree with those who go into ecstasies over the quaintness of that city. After you have seen the Empress Hotel and the British Parliament buildings, there is little English atmosphere to enthuse over. Surely there is nothing quaint about the business section of Victoria. Rather the streets are like San Francisco's before the fire. In fact the same type of buildings may be found today in the Latin quarter of San Francisco and in some of the back streets of Sacramento and other inland cities of California.

In the residence district, that section nearest the water, there are some beautiful old English mansions hidden from view by high hedges of ivy or holly. But the newer and smaller homes in other parts of Victoria are dreadfully commonplace. No architecture, just four walls and a roof and without interest.

* * *

The drive from Victoria to Nanaimo is a delightful one, winding through an ever-changing country rich in vegetation, with sloping hills, sun-kissed streams and miles and miles of thrifty ferns and vines growing in profusion along both sides of the highway. From Nanaimo to Vancouver the trip is broken by a charming boat ride in palatial steamers with comfortable seats, music for dancing and plenty to eat. The Canadians call them ferries but they are nothing like our Oakland to San Francisco ferries.

* * *

Vancouver is getting to be a big metropolis with a population of 300,000 achieved in a period of twenty-five years. In the last three years one can see some marvelous changes here. The city has become metropolitanized. There is bustle, life, jazz, with American people very much in evidence. The new buildings are a deal like our own. The new Georgia Hotel across the street from the old Vancouver Hotel is a ten or twelve-story structure that reminds one of some of the new hotels in Portland and Seattle. There are a number of new office buildings in Vancouver whose architecture has familiar American color. Most of the bank buildings are of the old style, monumental, a story or two high and usually occupied solely by the banking institution. Branch banks are as numerous as in California, in fact every little business section within the city limits has its branch, reminding one of our own Bank of Italy.

The street cars do a profitable business in Vancouver and that's more than you can say of many of our electric car lines in the United States. The people use the cars for pleasure as well as for business. In the United States we ride in the electrics or cables only when we have to. Motor cars have spoiled us.

Vancouver has a great many stucco homes of the modern type and it is no exaggeration to say their architects "know their stuff." English, Swiss, Colonial and a modified Spanish are reflected in many of the new homes and the grounds show careful planning and good taste in the selection of flowers and shrubs, all in sharp contrast to some of the residence sections of Victoria.

F. W. J.

HOTEL ARCHITECT PASSES

Charles Palmer, architect of the first Palmer House, Chicago, died recently at his private estate at Muskegon, Mich., to which he had retired some years ago. He was a cousin of Potter Palmer, original owner and builder of the first Palmer House, who died in 1902.

A Plea For More Flowering Trees

WERNER V. McCLURG, architect of Hollywood, recently addressed the Architects' League of that city on "Speculative Building" and in the course of his splendid talk made a spirited appeal for more flowering trees. "The glory of our flowering trees should be multiplied ten thousandfold," he said. To quote further:

"The statement that more plants from more climes will prosper here than anywhere else on earth is particularly true of the blossoming trees. Where we have now the glory of one blue jacaranda, let us have a thousand, and a thousand scarlet eucalypti, and a thousand rose-colored eucalypti, and a thousand golden-flowering acacias of midwinter; and a thousand flame trees, and a thousand coral trees, and a thousand Japanese cherries and a thousand Chinese flowering peaches and a thousand pink locusts, and a thousand pink magnolias, and then another thousand, and another.

"Let us not forget the charm of fruit trees in the garden, too.

"It is nothing against the beauty of a tree that it gives profit, and food as well. The first spring blossoms we have, right at the new year, are the shell-pink flowers of the common almond. Among the prettiest of all spring flowers are the rose-colored blossoms of the feijoa or pineapple guava.

"The sweetest perfumes we enjoy are distilled by the blossoms of orange and lemon. The gayest autumn colors to decorate our houses and gardens are of the fruits of the persimmon and the pomegranate. The best medicines we can use are of the fig and apricot. The most grateful shade we know is of the cool and stately walnut.

"Show me a developed town with no trees and I will show you a town to avoid as a home for your families. Go through districts where want and squalor and crime and filth are the rule, and you will be lucky to find even a gaunt specimen of a tree anywhere about. This is not by chance; the planted and tended tree is as sure a sign of civilization as a revered flag or a church spire or a schoolhouse belfry; and the English, who have carried civilization to every part of their dominions scattered far and wide about the earth, plant shade trees almost before they finish their houses or start their towns.

"Now if you will go home and plant one tree, or a hundred trees, I shall not then have taken your time in vain. The little twig you plant today may live to give shade and beauty and health and comfort for three or four hundred years."

A BIT OF SPAIN IN LOS ANGELES
John Byers, Architect

ENGINEERS FAVOR REGISTRATION

United action in the movement to secure laws requiring licensing or registration of engineers in the various states, is sought by the American Association of Engineers, in resolutions adopted at the recent annual convention, as follows:

Whereas, American Association of Engineers is now the only all-inclusive national welfare organization devoted to the interests of the profession, and

Whereas, A single all-inclusive welfare organization in the engineering profession (as in the medical and legal professions) can best serve the interests of the profession and of the individual engineer, and

Whereas, The united effort of American Association of Engineers and the organization of licensed, registered or professional engineers is highly desirable and would be to their mutual advantage, Now, therefore, be it

Resolved, That it is the sense of this convention that steps should promptly be taken by this association looking toward the inclusion of the several societies of licensed, registered or professional engineers now formed or forming, and be it further

Resolved, That the National Board of Directors of this association be and hereby is authorized and directed to seek ways and means to this end.

Whereas, There is no doubt but that the movement for the registration of engineers is spreading and that other laws relating to the activities of members of the engineering profession are being enacted, and

Whereas, Considerable laxity in the enforcement of these laws is generally permitted, and

Whereas, Such laws are of no value to the public unless enforced, be it

Resolved, By the members and delegates of the American Association of Engineers in convention assembled that a committee of five be appointed to consider and recommend to the next convention methods that will, if employed, lead to the better enforcement of such laws.

PLUMBING AND HEATING CLUB

The new Plumbing and Heating Club is now organized and ready to go. This is a representative body of the plumbing and heating fraternity in the San Francisco Bay cities and adjacent territory.

The club is purely social, and the members plan to "get together" and talk over their problems at periodical lunches on the second and fourth Thursdays of each month.

The dues of the club have been established at $5.00 per annum, payable in advance. At the August 9th meeting John Ruckstell, president of National Accounting of U. S. A., spoke on "The Value of Accounting as Applied to Anyone's Business."

THE SAN FRANCISCO TELEPHONE BUILDING

By Jas. T. Narbett, *Architect*

Towering high in the sky o'er the City,
Standing guard to its neighbor beside;
A wonderful structure befitting the City,
In approaching, we point to with pride.
Mounting up as a beacon of progress,
Piercing fogs that blow in through the Gate;
A bright guide to flyers above it,
Winging true as a dove to its mate.

Rising high over all of its neighbors
In a field, so conspicuously alone;
The skyline improved by its contour,
Marvelous construction of steel and stone.
Night, its white lighted shaft as a beacon
To Mariners, who ferry the Bay,
When pier lights are dim in the distance,
Its bright towering top lights the way.

Its lofty, white shaft of beauty,
A picture that seems not to tire,
Looking down on a City of refinement
From a structure, designed to inspire.
A monument to the skill of the planners,
Their dream carried out in detail;
San Francisco is proud of its buildings,
The Golden City, the end of the trail.

ARIZONA STATE BOARD

The sixth annual report of the Arizona State Board of Registration for architects, engineers, land surveyors and assayers, shows a total of 600 registrations at the beginning of 1928. Of these registrations 34 were architects and 513 were engineers, land surveyors and assayers. A total of 53 out-of-state registrations were reported.

During 1927 professional registration was granted to 34 applicants. "There has been a consistent effort by the board and its supporters among the citizenry," says the report, "to elevate the standard of preparation and experience by which registrants under the law are judged, and at the same time avoid hardships upon men of experience and judgment gained by hard work and sometimes adversity.

"No flagrant violations of the law as to professional practice have occurred and, as a consequence, no prosecutions have been undertaken."

Members of the Board of Registration are: George H. Booth, mechanical engineer, Gila county; Paul E. Fernald, civil engineer, Pima county; L. B. Hitchcock, civil engineer, Maricopa county; L. M. Fitzhugh, architect, Maricopa county; H. V. Kruse, mining engineer, Yavapai county; V. O. Wallingford, architect, Maricopa county; G. M. Butler, dean of school of engineering, University of Arizona. Mr. Fernald is chairman, Mr. Booth vice-chairman, and Mr. Wallingford secretary-treasurer of the board.

WITH *the* ARCHITECTS

ARCHITECTS HAVE MUCH WORK

One of the busiest offices in San Francisco is that of Messrs. Gottschalk and Rist, Phelan Building, who report that they are preparing working drawings for a large country estate at Hillsborough, San Mateo County, for Lindsay Howard of the Buick Automobile Agency. A French type house of thirty rooms is being designed, together with separate garage, chauffeur's quarters and a concrete swimming pool. From plans by the same architects, Mr. Howard will also build polo pony barns, quarters for employees and a private training track at Beresford.

Other work being planned by Messrs. Gottschalk and Rist includes a $20,000 home in San Mateo for Edwin Porter, a stucco residence in Hillsborough for Elwood Boobar, an English cottage in Palo Alto for Wilfred Classem and a $60,000 three story frame community apartment building on Filbert street, San Francisco, for John Chichizola.

22 STORY APARTMENT BUILDING

Plans have been completed by H. C. Bauman, 251 Kearny street, San Francisco, for a twenty-two story Class A apartment building on the south-west corner of Green and Leavenworth streets, San Francisco. The owners are the Western Management and Finance Company, and the estimated cost of the project is $750,000. The building is to contain a total of eighty apartments with modern improvements.

TO HAVE SAN FRANCISCO OFFICES

Sears-Roebuck Company, nation-wide mail order concern, has purchased property at the gore of Mission, Army and Valencia streets, San Francisco, as a site for a large office building and warehouse, which is to be used as the Company's Pacific Coast headquarters. This firm has only recently completed and occupied a large distributing building in Los Angeles.

COLLEGE GROUP

Plans are being completed by Edward Eames, architect at 353 Sacramento street, San Francisco, for the first unit of a new educational group for St. Ignatius College at Turk and Stanyan streets, San Francisco. Barrett and Hilp will take charge of the construction work. The building will have thirty-five classrooms, a gymnasium, assembly hall and cafeteria. It will cost $400,000.

UNIVERSITY BUILDINGS

Construction is expected to go forward shortly on several new buildings at the University of California, Berkeley, including a Science Building west of California Hall to cost $1,500,000, George W. Kelham, architect; an Infirmary Building, east of College avenue, Arthur Brown, Jr., architect; Giannini Hall, W. C. Hays, architect. A new drill ground and baseball park is being built west of Ellsworth street, between Alston and Bancroft Way. This is to take the place of the old drill grounds on the campus, which are to be the site of the new Science Building.

COUNTRY HOUSE

Mrs. John Bakewell is to have a new country home in Woodside, San Mateo County, from plans by Bakewell and Weihe, 251 Kearny street, San Francisco. The same architects have completed preliminary plans for the new Balboa School in San Francisco, for which an appropriation has been made of $700,000. Bakewell and Weihe are also the architects of the new addition to Lane Hospital, San Francisco.

CLASS A HOSPITAL

Claud Beelman, 1019 Union Bank Building, Los Angeles, is preparing working drawings for a Class A Hospital of 250 beds, auditorium, operating rooms, nurses' quarters, etc., for the Caspar Home Hospital. The location is on the north side of Fountain avenue, extending from Catalina to Berendo streets, Los Angeles. The improvements will cost $1,500,000.

THIRTEEN STORY OFFICE BUILDING

The Southern California Edison Company will build a thirteen-story Class A office building on the northwest corner of 5th street and Grand avenue, Los Angeles, to cost $2,000,000. Allison and Allison are the architects.

CLASS A BANK BUILDING

John and Donald B. Parkinson, New Title Insurance Building, Los Angeles, are preparing plans for a branch bank building at Beverly Hills for the California Bank, estimated to cost $500,000.

MUNICIPAL BUILDING

Alfred F. Priest, Fay Building, Los Angeles, has completed drawings for a six-story Class A municipal building for the city of Glendale.

DUPLEX RESIDENCE FLATS

Plans have been completed by Clausen and Amandes of San Francisco for a two-story and basement duplex residence flat building to be built on Toledo Way, east of Pearce street, San Francisco, at a cost of $20,000, for O. H. Buhlinger. The same architects have completed plans for a Spanish residence at 22nd and Ulloa streets, for A. N. Anderson.

SEATTLE CATHEDRAL

Working drawings are being prepared in the office of Arthur Brown, Jr., San Francisco, for a $2,000,000 cathedral for St. Mark's Parish, Seattle, Washington. Only the first unit will be built this year. Mr. Brown recently returned from Seattle, where he submitted preliminary drawings to the Building Committee.

$50,000 SEATTLE HOME

Plans have been completed by Dean and Dean, Sacramento architects, for an Italian residence in Seattle for Thomas Youell. The resident architect will be Don Clippinger of Seattle. Dean and Dean are also preparing drawings for the new Elks Club building at Marysville, estimated to cost $100,000.

OAKLAND ARCHITECTS BUSY

New work in the office of Newsom and Newsom, Federal Realty Building, Oakland, includes an English residence on Santa Barbara Road, Berkeley; a Spanish home on Le Roy avenue, Berkeley; an English dwelling in upper Piedmont, and a house in St. James Wood for Rugg and Lisbon.

UTILITY DISTRICT BUILDING

James W. Plachek, of Berkeley, has completed plans for an office building, garage and workshop, which is to comprise the central division corporation yards of the East Bay Utility District at Stockton. The building will cost $25,000.

INFANT SHELTER BUILDING

The San Francisco Infant Shelter is to have a new home on Ortega street, between 19th and 20th avenues, San Francisco, a contract having recently been let to G. P. W. Jensen for approximately $140,000. Louis C. Mullgardt is the architect.

COMMERCIAL GARAGE

A large reinforced concrete commercial garage is being designed by G. A. Applegarth, San Francisco architect, for Thomas Bell and associates. A site has been secured on Larkin street, north of O'Farrell, San Francisco.

WINS DUDLEY HONOR PRIZE

Alfred V. de Forest, research engineer for the American Chain Company, was recently honored by the National Society for Testing Materials which organization awarded him the Dudley National Medal in recognition of his achievement in perfecting the non-destructive test for materials. With the device Mr. de Forest has developed, it is now practical for any young woman to sit in front of a machine and by means of a graph, on which appears a hysteresis loop, determine instantly whether or not the material passing in front of her has the slightest defect.

Magnetic analysis is a subject on which dozens of eminent research engineers have been working for years. Now the problem is solved through Mr. de Forest's sensitive electric galvanometer which will detect a flaw no bigger than a pin-head in the center of a large steel wheel, and all without cutting or marring the surface of the metal.

ARCHITECT SEEKS DAMAGES

The London Daily Mail says that Whitney Warren, American architect, is suing the Louvain University for violation of contract and artistic rights in connection with the balustrade on the new library and its banned inscription. Warren asks that the present balustrade be removed and that originally designed by him be placed in position. Warren claims personal damages to the extent of $55,000.

SMALL HOUSE PLANS

The Architects' Building Material Exhibit, Los Angeles, is sponsoring a Small House Plan Service for the Los Angeles Architectural Club. Included will be only plans for houses costing less than $7000 and all plans are to be approved by the Architectural Club Committee.

A Small House Competition is being considered by the club in co-operation with the Building Material Exhibit and the Los Angeles Times.

CONCRETE BAKING PLANT

Plans have been completed by Messrs. Bliss and Fairweather, Balboa Building, San Francisco, for a large baking plant at Bryant and Alameda streets, San Francisco, for the International Baking Company. The approximate cost is $150,000. T. Ronneberg is the structural engineer and MacDonald & Kahn, the builders.

PASSING OF WILLIAM R. MEAD

William Rutherford Mead, noted architect, of McKim, Mead & White, died in his eighty-second year, on June 20th in Paris.

Mr. Mead was born in Brattleboro, Vermont, August 20, 1846. He was graduated from the Brattleboro High School and entered Norwich University in 1861, remaining there until 1863. In 1909 that university gave him the degree of Master of Sciences. In the fall of 1863 he entered Amherst College, being graduated with the degree of A. B. in 1867. He received the honorary degree of LL. D. from Amherst in 1902.

After leaving college Mr. Mead began the study of architecture in the New York office of the late Russell Sturgis in 1868. In 1871 he went to Florence, Italy, and continued his studies in architecture there for a year, afterward spending six months in travel in other European countries. In 1872 Mr. Mead began the practice of his profession in New York with the later Charles F. McKim. The late Stanford White became associated with them in 1878 under the firm name of McKim, Mead & White. The firm has been the architect of many of the most notable structures in the country, among them being the Agricultural and New York State buildings at the World's Columbian Exposition, Chicago, in 1893; the Boston Public Library, Rhode Island State Capitol, the old Madison Square Garden, since demolished, and the Columbia Library and other buildings of that university. Mr. Mead was a Fellow of the American Institute of Architects.

NOTED FRENCH ARCHITECT DEAD

Alexander Marcel, chief architect of the French government, died on July 1 in the Neuilly hospital.

One hour before his monument to the dead of the Lafayette Escadrille was unveiled on July 4 Marcel was buried in the Montparnasse cemetery.

M. Marcel was a member of the Institute of France, officer of the Legion of Honor and holder of many foreign decorations. Among his famous works are the Senate building at Bucharest, the Rodin Museum in Paris, the Hippodrome at Ostend and the restoration of the Royal Belgian chateaus at Ciergnon and Ardennes.

He was second among 250 contestants with his design for the International Peace Palace at The Hague.

PERSONALS

Starks & Flanders, Sacramento architects, have moved their offices from the Ochsner Building on K street to the Forum Building at Ninth and K streets. This firm is three years old, being composed of Leonand F. Starks and Edward Flanders.

W. J. Saunders, formerly located at 219 Laughlin Building, has moved to 787 E. Pico Street, Los Angeles.

Appointment of Donald B. Parkinson as a member of the Los Angeles Municipal Art Commission has been confirmed by the city council of that city.

Charles H. Biggar, architect of Bakersfield, has been named a member of the advisory council of the State Association of California Architects.

Elliott, Bowen & Walz is the name of a new engineering firm announced in Los Angeles. The members are James R. Elliott, Oliver G. Bowen and Chester E. Welz, all consulting engineers.

Ralph D. Taylor, architect in the Lassen Industrial Bank Building, Susanville, announces that he has opened a branch office in Alturas and will be pleased to receive manufacturers' catalogues, building material samples, etc.

SAN DIEGO THEATER

Plans are being prepared in the office of Weeks and Day, Financial Center Building, San Francisco, for a Class A theater and store building to be erected on the block bounded by A, B, 7th and 8th streets, San Diego, for Gildred Brothers. The theater has been leased to the West Coast Theaters Company. It will have a seating capacity of 3300 and will cost $750,000.

OAKLAND APARTMENT BUILDINGS

Plans are in the office of Leonard H. Ford, 1445 Harrison street, Oakland, for two apartment buildings, Oakland; one a six-story structure to cost $90,000, and the other a two-story frame building at 51st and Desmond streets, for F. Gruenweld. Mr. Ford is also preparing plans for a Spanish type residence in Antioch to cost $10,000.

HOTEL FOR PASADENA

A new hotel, to cost $2,000,000, is to be erected at Colorado street and Oak Knoll avenue, Pasadena. The new building, ten stories high, will be built by the Orndorff Construction Company of Los Angeles. Marston & Maybury of Pasadena are the architects.

FACULTY APPOINTEES

New appointments to the faculty of the Department of Architecture at the Carnegie Institute of Technology in Pittsburgh for the coming college year include Raymond A. Fisher of Swissvale, Pa., and Kindred McLeary of Columbia, Texas, as assistant professors; Paul K. Schell of Pittsburgh, as massier, and James Robertson of Edgewood, Pa., as junior assistant.

Mr. Fisher is a former student of architecture at both Carnegie Institute of Technology and the University of Pennsylvania. He won the Logist Paris Prize in 1921, the silver medal of the Beaux Arts Institute of Design in 1921, and qualified for the Final Paris Prize in 1922. He has been in private practice for 13 years.

Mr. McLeary was graduated from the University of Texas in 1925 with a B.S. degree in architecture.

METAL CONGRESS IN JANUARY

Twelve national technical societies interested in metals are co-operating with the American Society for Steel Treating in holding in Los Angeles, the week of January 14, 1929, the first Western Metal Congress and Western States Metal and Machinery Exposition. The purpose of this convention and exposition is entirely educational and is being inaugurated by these societies because all of them have large representative memberships in the Western States, and feel that the societies should be of the same service to the industries of the west as they are to the industries in the east, even though this activity will not be self supporting from a financial standpoint.

STRUCTURAL ENGINEERS BUSY

Ellison and Russell, structural engineers in the Pacific Building, San Francisco, report completion of engineering plans for a $500,000 hospital for the Sisters of St. Joseph at Orange, Newton Ackerman of Eureka, architect; also a warehouse for the Zellerbach Paper Company, Sacramento, and a steel frame and concrete church for the Lady of Sorrows, Santa Barbara. Edward Eames is architect of the latter building.

ENGLISH TYPE RESIDENCE

Plans have been completed by Miller and Warnecke, Oakland architects, for a $60,000 residence in Piedmont for Mrs. Chester Williams. The house will have brick veneer, stucco and half timber exterior. There will be a separate garage and servants' quarters, and the grounds will be landscaped.

GRANTED CERTIFICATES

The following applicants were granted architects' certificates at the last meeting of the California State Board of Architecture, Southern District, July 24: Laurance W. Hitt, 32 Oak Knoll Garden Dr., Pasadena; William Paul Loveland, 788 S. Grand Ave., Pasadena; Glenn Elwood Smith, 529 E. Colorado St., Pasadena; Albert J. Schroeder, 15 S. El Molino, Pasadena; John A. Murrey, 342½ N. Orange Grove Ave., Los Angeles; R. Van Buren Livingston, 208 N. Avenue 52, Los Angeles.

OAKLAND OFFICE BUILDING

Construction will start this month on a fifteen-story Class A office building at Franklin and 14th streets, Oakland. The Dinwiddie Construction Company will be in charge of the work. Plans for the building are being prepared by Reed and Corlett, Oakland architects.

MAY BUILD NEW HOTEL

Rebuilding of the Hotel Rafael, which was destroyed by fire at San Rafael July 29th, is being considered by W. C. Jurgens, proprietor of the Hotel Oakland, who holds an option to purchase the Hotel Rafael property from the University of California.

RENO APARTMENT BUILDING

A two-story Class C brick apartment building is to be erected at Reno, Nevada, for C. Petersen from plans by Albert H. Larsen, San Francisco architect. The building will contain seventeen one, two and three room apartments.

TAKES VALVE AGENCY

Clarence Drucker, formerly of Lawson & Drucker, plumbing and heating contractors of San Francisco, has opened an office at 307 Minna street, having taken the agency for several prominent valve concerns in the East.

FIRST UNIT OF SCHOOL

Construction has just been started on the first unit of a pretentious school program for the San Leandro School District. The architect for the work is Howard Schroeder, 354 Hobart street, Oakland.

MARINA BOULEVARD HOME

Plans have been prepared by F. Eugene Barton, architect in the Crocker Building, San Francisco, for a $14,000 residence for Lee S. Dolson. The house will be of the Spanish type.

SOCIETY and CLUB MEETINGS

SANDWICHES FOR THIRTY-FIVE

If sandwiches are provided for only eight people how are you going to feed thirty-five?

That would be a tough problem for San Francisco and Los Angeles architects and their lady friends but it didn't phase the fellows in Seattle. On July 7th a number of Seattle architects, their wives and some stray bachelors joined the annual Tacoma outing. John Graham took the crowd over in his fast motor boat, "Blue Peter." There were thirty-five people on board which seemed a huge number, particularly when it was found that through some unfortunate misunderstanding, lunches had been brought for only eight. As by a miracle, some sandwich bread and butter furnished by Mr. Graham, also some sliced ham, a can of sardines, and eight boiled eggs, slipped out of one of the prepared lunches, each and every one was supplied with four sandwiches and a cup of coffee! None of the threats (or promises) to get something at Des Moines, were carried out. All of which speaks well for the resourcefulness of certain Seattle housewives and probably accounts for such well-fed looking architects in the Northern city.

At 2 o'clock the good ship laid to just outside Tacoma, and those who hadn't eaten too much luncheon trudged a mile up the road to the new Masonic home. There they were met by a small motoring contingent from Seattle and a larger one from Tacoma.

After inspecting the building from potato scraper to lodge roof, most every one wished he could develop into an old Mason. Someone did suggest that a home for aged architects should be endowed and built, and it wasn't such a bad idea at that if it could be designed in such a way that the aesthetic sense of each could rest easy.

Later, at Point Defiance Park, a sumptuous feast was enjoyed.

Mr. Bell served graciously as master of ceremonies and at his instigation Mr. Vogel talked on uniform architectural signs and demonstrated his idea of one. 'Twas very neat. Later Mr. Gould gave a most interesting account of his convention experiences and impressions.

Finally, hearing one "toot" from Blue Peter, the well-fed architects gathered up belongings and wives and "oot they went"—they dared not keep the captain waiting.

LOS ANGELES ARCHITECTURAL CLUB

The regular meeting of the Los Angeles Architectural Club was held at the Artland Club on July 17th. Because of the length of the evening's program all business was deferred. Members were first entertained with a number of songs by Miss Tavernier.

Among the guests were G. D. Clark, secretary of N. Clark & Son, terra cotta manufacturers of San Francisco; A. L. Gladding, of Gladding-McBean Co., W. W. Dennis of McNear Brick Co., of San Francisco, and W. M. Butts, civil engineer and seismologist. The subjects of both talks harmoniously dealt with the structural use of brick.

The first speaker, Major Lent of Cleveland, Ohio, who is Chief Engineer for the Common Brick Manufacturing Association of America, was introduced by Norman Kelch. He treated his subject from a technical standpoint, beginning with a history of brick and tracing its uses from the past to its varied uses at the present time. Authentic data was presented on tests which were recently made at Washington, the results of which are now being compiled by the Bureau of Standards. Stress was laid by Major Lent on the three elements of good brick: brick, mortar and workmanship. The immense importance of this last quality was impressed upon the architects. For it was shown that the strength of a wall varies over 100 per cent due to the workmanship on the brick. The talk was terminated with lantern slides illustrating the uses of brick.

Major Lent was followed by J. E. Johnson, architect and traveler, who spent six years in the West Indies. He continued the discussion on brick with references to its uses in the Islands in the buildings constructed by Columbus and his followers. Imported from Spain, brick was used for all arches and employed wherever particular strength was needed. But for more general needs native coral stone was used. Mr. Johnson then branched off into a travel talk, discussing the historic buildings of Porto Rico, Haiti and Santo Domingo. He illustrated his lecture with slides showing detail views of the famous forts, cathedrals and residences.

The employment service of the Los Angeles Architectural Club is proving most popular with the draftsmen, not merely as a means of finding local employment but as a vehicle through which vacation travel is facilitated. Calls have come from Yellowstone

Park, Wyoming; Twin Falls, Idaho; Tucson and Phoenix, Arizona; and even from Texas.

It is only a few weeks ago that the Los Angeles Architectural Club opened an office in the new Architects' Building and since then the membership has grown by leaps and bounds. A feeling of permanency is the result of the membership committee's efforts and the club is now on a healthy and most substantial basis. That the new office is attractive in appearance is due to the generous help of Mr. Phillips of Barker Bros. for the rubber tile floor; to Herman Sachs for decoration, Ernest Haeckle for beautiful draperies, and B. B. Bell Co. for the electrical fixtures. But the room is still lacking in the matter of suitable pictures for its walls. If a few members will donate originals of an interesting nature the attractiveness of the office will be greatly enhanced.

In the past eight weeks seventeen new members have come into the club. They are:

F. L. Marmon, 1536 E. Garvey Avenue, San Gabriel.

A. Irving Smith, 219 N. Soto Street.

Maurice Robertson, 755½ Burlington.

F. W. Voigtlander, 1861 N. Gramercy Place.

Harold Maurer, 1338 Kellam Street.

J. Paul Phillips, 1631 Georgia Street.

Gonzalo Villa Hernando, 1022 E. Ninth Street.

George Bivort, 757 Hendricks Street.

Martin Fuller, 711 Freeman Avenue, Hawthorne.

Earl Boehm, 509 N. Berendo.

Mortimer S. Peeble, 3070 Girard Street.

Max Egen, 540 Jackson Street, Culver City.

C. O. Bolton, 4443 Ventura Canyon Avenue, Van Nuys.

Harry Sherman, 2011 Sheridan Street.

Roy C. Kelley, 959½ N. Vendome.

Rene Mussa, 873 Magnolia, Pasadena.

Carl Lehrmann, 1340 S. Union Avenue.

STATE ARCHITECTS' ASSOCIATION

Officers of the advisory councils of the Southern and Northern Districts of the State Association of California Architects, who comprise the executive board of the association, met at Santa Maria July 17. The board consists of Myron Hunt, A. M. Edelman, John C. Austin, Natt Piper and Richard C. Farrell of the Southern District, and John J. Donovan, Albert J. Evers, W. I. Garren, Fred H. Meyer and Charles F. B. Roeth of the Northern District. Myron Hunt acted as chairman. The following permanent officers of the executive board were chosen: A. M. Edelman, chairman; Albert J. Evers, vice-chairman; W. I. Garren, secretary-treasurer; Natt Piper, assistant secretary-treasurer.

A tentative draft of the constitution and by-laws was presented and accepted and a committee will be appointed by the directors to study and approve it.

A general meeting of all the members of the association will be held at San Francisco in October, at which time the constitution and by-laws will be submitted for ratification. The secretary was instructed to call a meeting in each district to notify the members of the election of the permanent officers of the executive board and of the forthcoming convention.

ELECTRICAL WARNING DEVICE

One of the many interesting and practical wiring devices now on the market is an arrangement of warning lights in one of the front hall stair risers. These pilot lights have red and green jewels and are so wired that should the owner forget a cellar light after fixing the furnace, or perhaps the back vestibule light, or leave the garage without remembering to turn the switch when he retires for the night, he cannot miss the bull's eye staring at him from the stair riser. He knows if either of these lights is burning that he has forgotten some light downstairs and he can stop this waste of electricity by a turn of the switch at the head of the stairs.

There are many combinations of these warning signals but the one outlined above, though exceedingly simple, is effective and valuable.

NEW COMMON BRICK

The Port Costa Brick Works, Sharon Building, San Francisco, have recently added new machinery to their plant are making an improved line of common brick of attractive color and design. One of the company's recent contracts included all of the face brick on the chapel at the City and County Hospital in San Francisco, and designed by C. H. Sawyer of the San Francisco Bureau of Architecture. Pictures of this building are shown elsewhere in this issue. B. R. Hoerr, formerly with the United Materials Company, is now Secretary and Sales Manager of the Port Costa Brick Works.

TELEPHONE BUILDING

The Pacific States Telephone Company is erecting a new building at Modesto and one at Reno, Nevada. Plans were prepared by the company's architect, E. V. Cobby, 140 New Montgomery street, San Francisco.

WORLD'S LARGEST CEMENT KILN

The largest cement kiln in the world, declared by Wilford S. Trueblood, production manager and purchasing agent of the Monolith interests, to be the heaviest moving piece of machinery in all industry, is being installed at the new plant of the Monolith Portland Midwest Company, near Laramie, Wyoming.

Mounted on five concrete piers, this huge cement kiln is 341 feet long, from 10 feet to 11 feet 3 inches in diameter, from 13/16 inches to one inch thick in the walls, which are made of the best open hearth steel approved by the American Society for Testing Materials, and weighs 1,785,000 pounds or 900 tons when in operation under load.

Despite its immense proportions and great weight, Mr. Trueblood says the kiln is so accurately mounted and cleverly geared, turning on self-oiling single-roll trunions, that a 100 horse-power motor can operate it.

The kiln has a capacity of 110 barrels of finished cement per hour. It burns 125 tons of coal per day.

GARAGE DOOR HARDWARE

The Richards-Wilcox Mfg. Company of Aurora, Illinois, announce a multiple door operating arm which is adaptable to a series of three or four doors folding one way. If desired two of the unit doors divided so that part of the doors fold each way. divisions may be used to operate six, seven or eight The arm proper consists of a hinged channel extending across the top of the three doors nearest the jamb. Where a four door is used, it is hinged to the others and controlled by their action. All of the doors operate simultaneously as one unit. The space required for the arm is three inches above the top hinge. When open the arm projects approximately the width of one door beyond the jamb so that a wide opening is procured. There are two sizes made for different weights of doors.

Another recent device is a weather strip intended for the opening between two hinged doors. This is made for doors from one and three-quarter inches to three inches in thickness. It effects a tight joint.

STEEL DOORS

Truscon Steel Company is now manufacturing a complete line of steel doors. A catalog from which an architect or builder may select a steel door of any size to meet any condition, has been published. The book contains illustrations of the various types of doors, together with specifications and drafting room standards, and is listed for distribution on request to any branch manager, as "Catalog No. 110."

A New Type of Flooring

By William Jennings

THE successful introduction during the last few years of new innovations in flooring materials and floor coverings seems to afford ample evidence that the public has become floor conscious. In the minds of many, however, there is yet to be devised any satisfactory substitute for the beauty and warmth of hardwood, particularly for the flooring of homes, and of public places in which a sense of comfort and richness is desired.

Hardwood flooring, however, has had its drawbacks. Our Colonial ancestors used it most artistically, in broad, thick planks, secured with strong wooden pegs. Timber was plentiful, inexpensive, and when planks of sufficient thickness, well cured, were used, flooring troubles were few. Besides, the romping square dances of that day did not require a floor as smooth as our gliding modern measures do.

Later, when flooring requirements became more exacting, and a positively plane surface became desirable, the old-fashioned broad planks were not found so satisfactory. In their place came the narrow, tongue and groove strip flooring of more recent years. It had the advantage of "staying put," when properly joined and nailed. From an artistic viewpoint, however, it had one great disadvantage, in that the natural flower or grain of the wood was broken up by the necessity of cutting it into narrow strips. Hardwood floors laid with these narrow strips were not uniform in figure or color. In fact, they almost always presented an uneven, mottled, or blotched appearance.

Now, in keeping with the trend toward period styles in architecture, and a keener consciousness on the part of the public as to what constitutes good architecture, there is a renewed demand for plank and random width flooring. What the public wants it ultimately gets. Manufacturers, however, continue to face the structural handicaps inherent in this type of flooring. Various efforts have been made to overcome this difficulty. Greatest progress in that direction has been in the making of laminated flooring. Unfortunately, however, it has not proved easy to produce a laminated flooring that would withstand the hard usage to which floors are put. The plies have shown a tendency to part.

For these reasons architects and builders are watching with interest a new development in laminated

PLANK FLOORING LAID IN MASTIC

HARDWOOD SQUARES CONTRIBUTE A SPANISH FEELING

hardwood flooring. This flooring is produced in planks, blocks and squares through a process which employs a special waterproof cement and bonds the plies together under tremendous pressure. Accredited tests are said to have demonstrated that this bond is so firm that the wood itself will part before the cement will let go. Tests have included long sustained total immersion in water, steaming, boiling and baking.

The new product employs three plies of hardwood, and in addition, tongues, or lugs of steel, are used in place of the conventional tongue and groove method of joining. Also, if desired, the floor may be laid in mastic, over a concrete or wood sub-floor, without the use of nails. In this process an insulating blanket of fibre-board may be used, both the fibre-board and the flooring being bedded in a waterproof mastic.

From a structural standpoint, architects are interested in the claims made for this new laminated flooring that it will not buckle, warp, shrink, or behave in other ways unbecoming to a good hardwood floor. Severe tests already made are said to bear out these claims.

CORRECTION

In presenting a picture of the parish house of All Saints' Episcopal Church, San Diego, last month, the caption was erroneously printed "All Saints' Episcopal Church," instead of "Parish House of All Saints' Episcopal Church." The architect of the church was Carleton Monroe Winslow, while the architect of the parish house was William H. Wheeler.

The MONTH'S MAGAZINES

This Department is edited primarily, not as a review and criticism of other magazines, but to inform readers of The Architect and Engineer of the contents of those which they may not regularly see. The tables of contents as given are therefore not necessarily complete. Matter deemed negligible has been omitted. Items preceded by an asterisk (*) are to some degree conspicuous for interest or merit. Matter preceded by the sign (†) has appeared in The Architect and Engineer. The editors' comments are in small type, indented.

THE AMERICAN ARCHITECT
July 5, 1928

TEXT

Eliza G. Radeke Museum Building, Rhode Island School of Design, *William T. Aldrich, Architect. By Richard F. Bach.*

*Lord Jeffery Inn, Amherst, Mass. *Putnam and Cox, Architects.*

The French Colonial House. *By Edwin L. Howard.*

Senior High School, Redding, Pa., *Ritcher and Eiler, Architects. By C. M. Craig.*

Unusual Structural Features in a New York Central Skyscraper. *By C. W. Y. Currie.*

PLATES

Gateway in Imperial Palace, Tivoli.

*Fogg Museum of Art, Harvard University, Cambridge, Mass., *Coolidge and Shepley, Architects, Bulfinch and Abbott, Associates* (6 plates).

Sixteenth Church of Christ, Scientist, Chicago (2 plates).

Lord Jeffery Inn, Amherst, Mass. *Putnam and Cox, Architects* (9 plates).

*Hospital Building, Eagleville Sanitarium, *Simon and Simon, Architects* (4 plates).

THE AMERICAN ARCHITECT
July 20, 1928

TEXT

*Ecclesiastical Architecture of California. *By Dwight James Baum, Architect.*

Nearly all of the illustrations are of churches that have been shown in the Architectural Press in the last two or three years. Several of the best examples of recent ecclesiastical architecture are omitted.

Spirit of Democracy Reflected in the Design of a Private House. *By Samuel Chamberlain.*

A Competition House That Has Been Built.

PLATES

Entrance Detail, House of Mrs. Henry W. Rowe, Greenwich, Conn.

An Old Church in Palermo.

House of Mrs. Henry W. Rowe, Greenwich, Conn., *Henry R. Rowe, Architect.*

†Municipal Auditorium, San Antonio, Texas, *Atlee B. Ayres and Robert M. Ayres, Architects.*

†Temple Emanu-El, San Francisco. *Bakewell and Brown and Sylvain Schnaittacher, Associated Architects.*

Presbyterian Church, Burlingame, Calif.

†Congregational Church, Riverside. *Myron Hunt, Architect.*

†Old Dolores Mission and New Church, San Francisco. *Shea and Lofquist, Architects.*

†St. Johns Episcopal Church, Los Angeles. *Pierpont and Walter Davis, Architects.*

THE ARCHITECTURAL RECORD
July, 1928

TEXT

*The National Broadcasting Studios, New York. *By Raymond Hood.*

Winning Design, Zembo Temple Competition, Harrisburg, Pa.

Sleeping Porches. *By Pliny Rogers.*

*In the Cause of Architecture. *By Frank Lloyd Wright.*

This is the sixth article dealing with timely subjects on architecture. Mr. Wright discusses in this paper the meaning of various building materials with particular emphasis on glass.

Tower Knoll, Bloomfield Hills, Michigan. *By J. Robert F. Swanson, Architect.*

†Oak Tree Inn, San Mateo, Calif. (3 illustrations and plan). *By Morrow and Garren, Architects.*

A Mail Order Store Building, Los Angeles. *George C. Nimmons & Company, Architects.*

PLATES

*Interior of Main Studio, the National Broadcasting Studios, New York, *Raymond Hood, Godley and Fouilhoux, Architects* (frontispiece in colors and 7 plates).

*Lobero Theatre, Santa Barbara, Calif. *George Washington Smith, Architect* (3 plates and plan).

Apartment Building, St. Louis. *Bowling and Shank, Architects* (1 plate).

Administration Building, Camden-Delaware Bridge Commission, Philadelphia. *Paul Cret, Architect* (1 plate).

Interiors Bismarck Hotel, Chicago, Illinois. *C. W. and George L. Rapp, Architects* (4 plates).

Mail Order Store of Sears, Roebuck & Company, Los Angeles. *George Nimmons & Company, Architects* (3 plates).

Measured Drawings—Garden Details of Sicily.

ARCHITECTURE
July, 1928

TEXT

*Architecture Moderne. *By Arthur Beach Ward, Jr.*

The illustrations are of studio homes, shops and apartments in the Latin Quarter of Paris.

Significant Sentences from the 61st Convention, A. I. A.

The Architect in the Modeler's Shop.

PLATES

Pencil Drawings, Chateau Frontac, Quebec. *By Anthony Thormin.*

House of William G. Irons, *Sigmund A. Guttenberg, Architect* (1 plate and plans).

House of Julian St. J. Nolan, Hollywood. *John Byers, Architect* (4 illustrations).

House of Raymond Faith, *Edgar and Verna Cook Salomonsky, Architects* (2 plates and plans).

Springfield Vermont Congregational Church. *Aymar Embury, II, Architect* (5 illustrations and plan).

Portfolio of Stairs.

THE ARCHITECT
July, 1928

TEXT

*The Medical Center of New York. *By C. Charles Burlingame, M. C.*

Modern Art at Macy's. *By George Chappell.*

*The Development of the Medical Center. *By George Nichols, A. I. A.*

William Strickland, American Greek Revivalist. *By Rexford Newcomb.*

PLATES

*Presbyterian Hospital, Medical Center, New York. *James Gamble Rogers, Inc., Architects* (12 plates).

*Medical Center, New York. *James Gamble Rogers, Inc., Architects* (3 plates).

Second Reform Church, New Brunswick, N. J. *Ludlow and Peabody, Architects* (5 plates).

Airplane View, Longue Vue Club, Pittsburgh, Pa., *Janssen and Cocken, Architects* (8 plates).

*House of Walter J. Collet, *Eugene J. Lang, Architect* (2 plates and plot plan).

A very charming house that deserves to be more fully illustrated.

PENCIL POINTS
July, 1928
TEXT

*Cost Accounting for Architects, Part I. *By Lloyd N. Hendrick.*

This article deals with the business side of the architect's practice and is the first of a series on this subject. The articles promise to be much on the same order as the series recently published from the pen of Charles Kyson, architectural expert on the business conduct of an architect's office, in Hollywood.

The Technique of the Modern Wood Cut. *By Ernest Thorne Thompson* (15 illustrations).

Making Full Size Details. *By Evans Chrysler* (6 plates).

*The Background for the Columbus Memorial. *By Edwin L. Howard* (11 illustrations).

A Schedule of Interior Finishes. *By George S. Dudley.*

Back to the Shack. *By Samuel G. Wymer* (sketches by the author).

PLATES

Two color process (rendering in pencil and water color). *By John C. Wenrich.*

Water Color rendering. *By Edward Dixon McDonald.*

Cathedral at Genoa (pencil sketch). *By Nicola D'Ascenzo.*

Competition Design for a War Memorial, Norway (rendering in charcoal). *By John Finseth, Architect.*

Portfolio of Competition Designs for a Honeymoon Cottage (4 plates).

THE ARCHITECTURAL FORUM
July, 1928—Part I
TEXT

*The Philadelphia Museum of Art. *By Harold D. Eberlein.*

†*The Los Angeles City Hall. *By John C. Austin.*

Mr. Austin has written a rather interesting article descriptive of this building, which was very fully illustrated and described in The Architect and Engineer in May, 1928. Unfortunately, the principal illustration, showing the view of the City Hall from the entrance driveway, is spoiled by unsightly debris in the foreground.

An Architect in Morocco. *By Eugene F. Kennedy, Jr.*

University Expansion as Typified at Harvard. *By Charles C. Loring.*

Outposts of Architecture. *By Matlack Price.*

Part II—*TEXT*

The Architect as Collaborator with the Engineer. *By Paul Philippe Cret*

Illumination in the Philadelphia Museum of Art. *By C. E. Weitz.*

*The Structural Frame of the New Temple Eman-El Building. *By Eugene W. Stern.*

Choosing and Specifying Lumber. *By G. E. French and A. T. Upson.*

PLATES

†Los Angeles City Hall. *John C. Austin, John Parkinson and Albert C. Martin, Associate Architects* (8 plates, plans and several small photographic illustrations).

*Philadelphia Museum of Art. *Charles L. Borie, Jr., Clarence C. Zantzinger and Horace Trumbauer, Architects* (Lithograph pencil renderings and 10 illustrations and plans).

Concert Hall, Stockholm, *Ivor Justus Tengbom, Architect* (6 plates and plan).

Security Building, Denver. *W. E. and A. A. Fisher, Architects* (2 plates).

*The Mather Tower, Chicago. *Herbert Hugh Riddle, Architect* (1 plate and plan).

Roxbury Latin School, Denham, Mass. *Perry Shaw and Hepburn, Architects* (3 plates).

First Presbyterian Church, New Rochelle, N. Y. (Renderings *by Otto R. Eggers*—2 plates.)

Portfolio of Small Buildings, illustrating an article *by Kenneth Kingsley Stowell.*

WESTERN ARCHITECT
June, 1928
TEXT

Architects for Chicago Fair.

The Impress of Nationality Upon Design. *By Arthur Peabody, A. I. A.* (7 illustrations).

The Passing Show. *By Arthur P. North, A. I. A.*

The 61st Convention of the American Institute of Architects. *By Robert Claik McLean.*

*Color in Architecture. *By Rexford Newcomb* (15 illustrations).

†Mammoth International Air Drome (3 illustrations).

PLATES

*Midian Shrine Temple (in colors). *By F. W. Fitzpatrick, Consulting Architect.*

Residence of W. C. Hubbard, *Pierre Blouke and Walter Frazier, Architects* (6 plates and plan).

Old Dearborn State Bank, Chicago, *C. W. and George L. Rapp, Architects* (8 illustrations).

Bankers Building, Chicago, *D. H. Burnham & Co., Architects* (2 plates and plans).

MYRON HUNT HONORED

At the St. Louis convention of the National Council of Architectural Registration Boards May 15, the following officers were elected: President, George Mason, Detroit; 1st Vice-President, Charles Favrot, New Orleans; 2nd Vice-President, Myron Hunt, Los Angeles; 3rd Vice-President, Delos H. Smith, Washington, D. C.; Mem. Ex. Com., W. H. Lord, Ashville, N. C.; Secretary-Treasurer, Emery Stanford Hall, Chicago.

Ex-president Lord automatically became a member of the Executive Committee. Secretary Hall has been elected to his office each year since the inception of the Council in 1920.

BOOK REVIEWS

By Edgar N Kerulff

THE CHINA ARCHITECTS' AND BUILDERS' GUIDE—*Edited by J. T. W. Brooke, A. R. I. B. A. and R. W. Davis.* Published by the North China Daily News Office, Shanghai, China. Price Mex. $5.00 net.

This appears to be a well written and organized compendium of useful information for architects and engineers interested in the building field in China. Plates are good and tables well arranged. The book is divided into four sections with an index as follows: I—General Information, Land Property and Building; II—Technical Information, Costs and Price Lists; III—Directory of Architects; IV—Catalogue of Building Materials.

The ARCHITECT AND ENGINEER

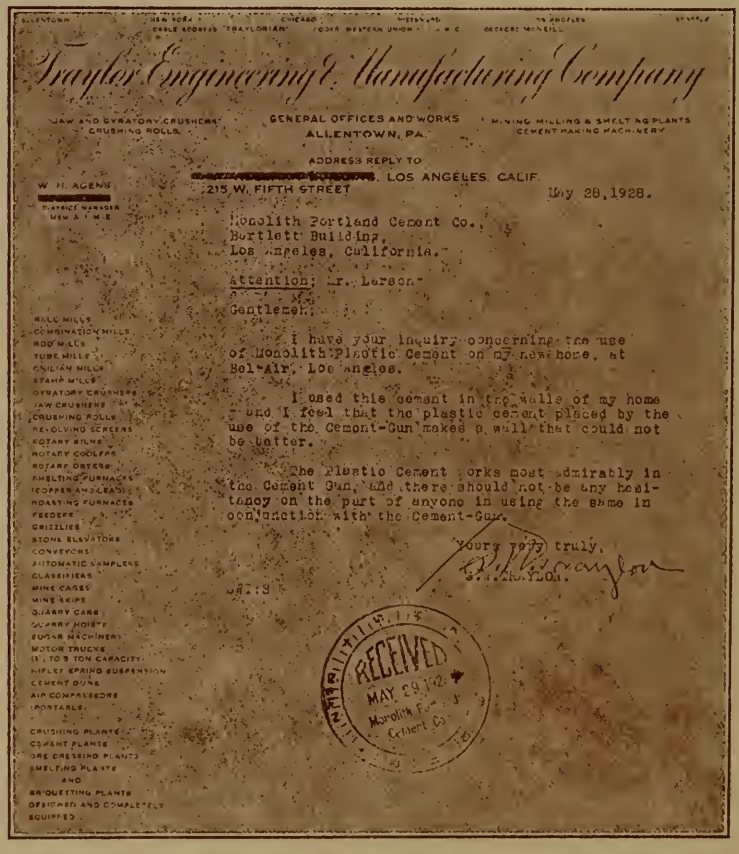
SEPTEMBER
1928

ARCHITECTS' CONVENTION, SAN FRANCISCO, OCTOBER 1-4

S. W. Traylor Home
454 Cuesta Way, Bel-Air

Weston & Weston, Architects. Los Angeles Cement Gun Company, Exterior Plastering. L. F. Robinson, Interior Plastering.

"A Wall That Could Not Be Better!"



Traylor Engineering & Manufacturing Company

GENERAL OFFICES AND WORKS
ALLENTOWN, PA.

ADDRESS REPLY TO
215 W. FIFTH STREET, LOS ANGELES, CALIF.

May 28,1928.

Monolith Portland Cement Co.,
Bartlett Building,
Los Angeles, California.

Attention: Mr. Larson

Gentlemen:

I have your inquiry concerning the use of Monolith Plastic Cement on my new home, at Bel-Air, Los Angeles.

I used this cement in the walls of my home and I feel that the plastic cement placed by the use of the Cement-Gun makes a wall that could not be better.

The Plastic Cement works most admirably in the Cement Gun, and there should not be any hesitancy on the part of anyone in using the same in conjunction with the Cement-Gun.

Yours very truly,

RECEIVED
MAY 29 1928

MONOLITH PORTLAND CEMENT COMPANY

San Francisco	Los Angeles	Portland
741 Monadnock Bldg.	A. G. Bartlett Bldg. 13th Floor	1207 Public Service Bldg.

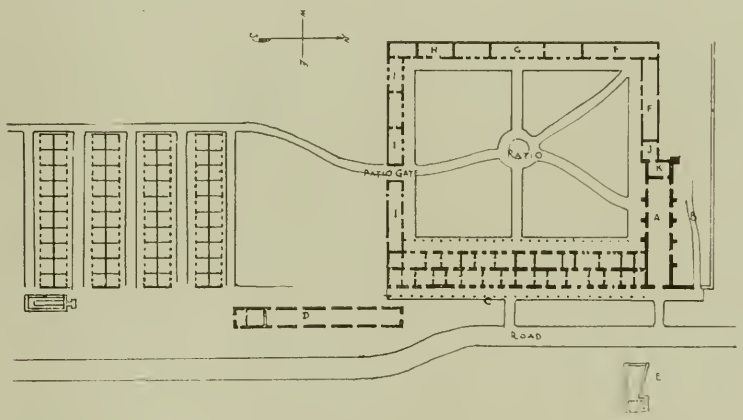
ETCHINGS OF THE FRANCISCAN MISSIONS OF CALIFORNIA

By Henry Chapman Ford

PUBLISHED 1883

No 9—Mission Santa Ynez

The Mission Santa Ynez lies in a beautiful country some thirty-five miles northwest of Santa Barbara. This Mission, the nineteenth in the chain, was established September 17th, 1804. Padres Jose Antonio Calzada and Jose Romualdo Gutierrez were the first ministers of the Mission. The present church was completed in 1817. The previous year the Mission reached its greatest population of 786 neophytes. Santa Ynez was the center of the Indian revolt of 1824, during which Padre Uria, in defense of the Mission, is said to have seized a musket and to have killed two Indians and broken the arm of a third, before he gained the patio where the guard was attempting a defense. The church is of adobe faced with brick, while the Mission house is of adobe with corridors of brick across the front and in the patio. All the buildings are roofed with burned tiles. Heavy buttresses stiffen the walls along either side of the Church and were undoubtedly built as an earthquake protection. The facade, like that of San Gabriel, is very plain. There is a reinforced concrete belfry which was built in 1910 to replace the tower which collapsed. Santa Ynez possesses some of the handsomest brass and silver, together with some of the most beautiful vestments to be found in any of the California Missions.



MISSION SANTA YNEZ, CALIFORNIA
FROM AN ETCHING BY HENRY CHAPMAN FORD

The ARCHITECT AND ENGINEER

Vol. 94 SEPTEMBER, 1928 No. 3

Recent Work of ERNEST L. and JOHN E. NORBERG

By John J. Donovan, A.I.A.

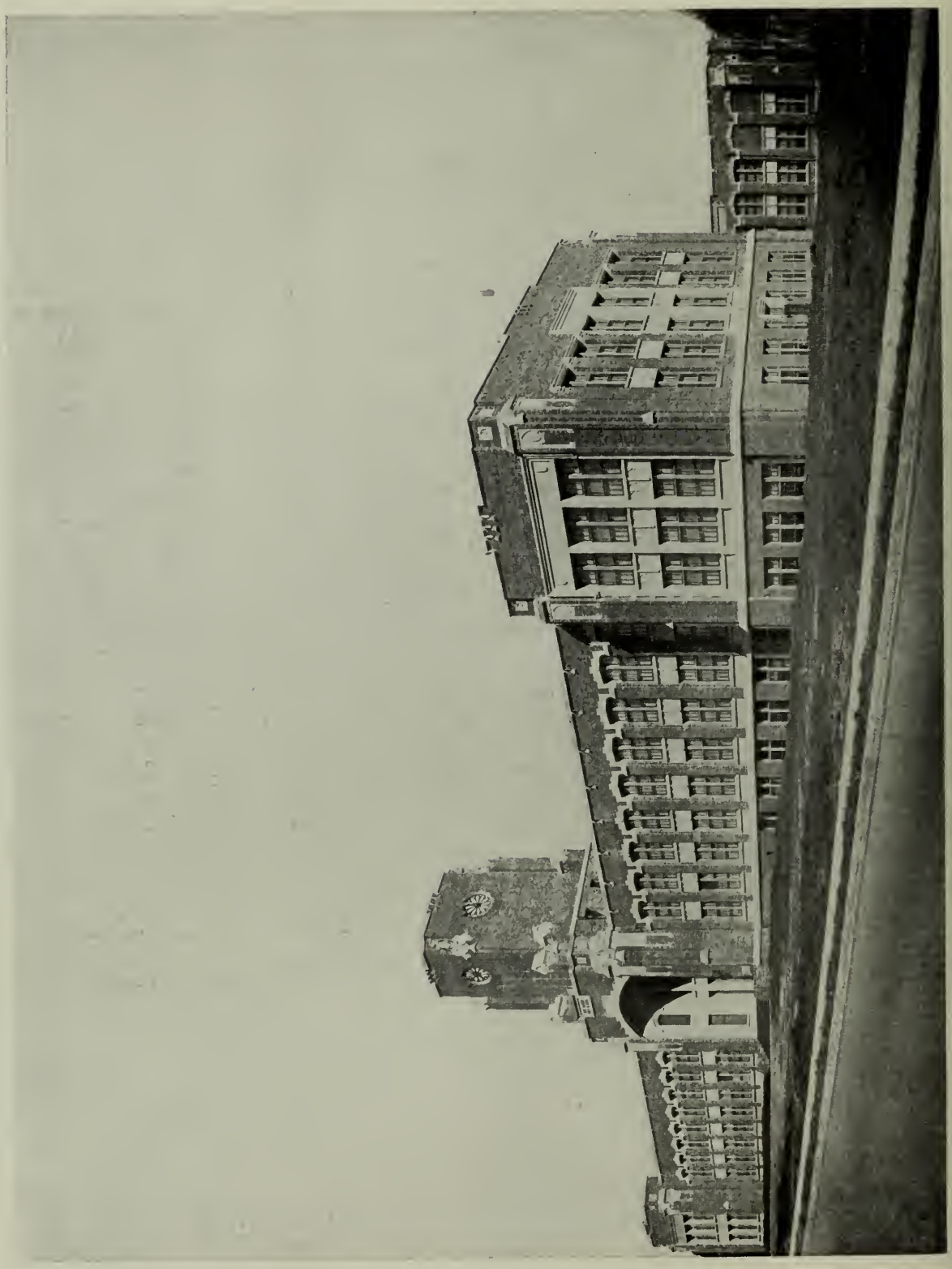
THE work of Ernest L. and John E. Norberg, architects of San Francisco and Burlingame, is quite characteristic of the integrity of purpose and the devotion to ideals which motivates us all on to the goal of respect by our fellow architects and appreciation by our clients.

If this was the ultimate goal of achievement and recognition the struggle would hardly be worth the candle, for there is always the inherent desire to do a thing worth while for the values which follow work well done. Self satisfaction with one's effort, knowing that it was the best, is perhaps the most glorious of all commendation.

The department store building of Levy Bros. at Burlingame, the Christian Science church at San Mateo, the San Mateo high school group of buildings, the Grand Avenue elementary school at South San Francisco and other examples of their work, as illustrated herein, are all worthy of sincere commendation of two architects—brothers, endeavoring to accomplish results which will and does establish them as sincere and altruistic workers in the vineyard of honest endeavor. After all, isn't this the measure by which men shall be gauged? Others have had larger opportunities and many of them have succeeded, but to the men who accept their lot and strive assiduously to attain perfection in detail and in the whole with limited financial resources to draw from, surely tribute of merit is a pleasure to bestow.

The Levy Bros. store building shows thought and study; it indicates an honest effort to depart from the hackneyed easy-to-do store front city department store building. It is a little unusual in that it is inviting to the shopper, to the owner who occupies it the larger part of the day, to the employee who cannot fail to regard it as something better than a place to drudge all day long, and it must be regarded by the people of its city as an achievement exemplifying civic pride on the part of the owners and their respect for the good taste and patronage of their customers.

The Christian Science Church at San Mateo is a remodeled building and it well shows what the architect can do to make two blades of grass grow where only one grew before. The remodelled building is simple in treatment. It might be called homey. A sense of quietness and rest pre-



ACADEMIC BUILDING, UNION HIGH SCHOOL, SAN MATEO

vails within, all brought about by the simplicity and good taste in details and color and by the excellent choice displayed in the appointments. The very fact that the worshipers of this church are supremely happy with their new temple is sufficient proof that thought, care, attention and zeal were exercised in the study and solution of the problem, which evidently was not too easily solved.

LOBBY, ACADEMIC BUILDING, UNION HIGH SCHOOL, SAN MATEO
E. L. Norberg and John E. Norberg, Architects

Then, the school work done by Messrs Norberg & Norberg is something which is decidedly pleasing to comment upon. The high school group at San Mateo is sound in principle of school planning. Here and there are traces of limitation of funds, but with the money available the work was handled well and most effectively.

And all this brings to mind that the people of our age owe much to the men of the architectural profession, a debt that is bound to be dealt with fairly as succeeding generations realize the contribution to the welfare of humanity. The architects of this age have earnestly tackled the problems of health, comfort, safety, economy and good architecture and the buildings, both public and private, which have been built during the last decade strikingly demonstrate the marked ability of the men of the architectural profession. This can be said unfearful of contradiction.

A great deal of credit is due to the thoroughness of the education required by the colleges before they place a stamp of approval upon the man, and especially because the profession has established standards which only the competent can meet.

The struggle the architect makes to gain recognition from his fellow craftsmen, from the public and from those in authority, is such as to temper his soul and strengthen him in his work. It is no easy road to wealth, as they all will testify. It is not easy to succeed even with opportunities at hand, because it takes time, and much time, and time it is which discloses the truth from who can look back or upon the culmination of a number of projects and have them called successful.

GYMNASIUM, HIGH SCHOOL, BURLINGAME, CALIFORNIA

E. L. Norberg and John E. Norberg, Architects

the sham, the real from the make-believe, and it is time which tests the fibre of men. In all professions, as in all things, time is an important element, and, sometimes, the most important. Architecture and Time are synonymous. Like Time it establishes the periods and progress of civilization. Men practicing architecture know its value, for it tells whether or not they have succeeded.

It takes time to develop men, but most of all it requires jobs, buildings, projects, or call them as we will, and fortunate is he

Criticizes Lincoln Memorial

AMERICA is developing an art of its own and the appreciation of it is more general than is usually supposed," says Chas. H. Cheney, Secretary of Palos Verdes Art Jury in releasing additional lists of the greatest examples of art submitted from various parts of the country in the Art Appreciation Inquiry which closes December 15th. "While people seem to prefer the finished beauty of the older and more classical art, we receive a few protests from the modern school, such as the following by Roi Partridge, etcher and professor of art in a prominent women's college:

" 'Your correspondents are making a mis-

take, I believe, in ranking the Lincoln Memorial as first or second or fifth in the list of Great American Architecture. To begin with, it is not American Architecture, but a bastard Greco-Roman offspring corrupted by American building methods. Having said this, doubtless to the horror of all worshippers of "the Courses" who may trouble to read this, I must defend my point.

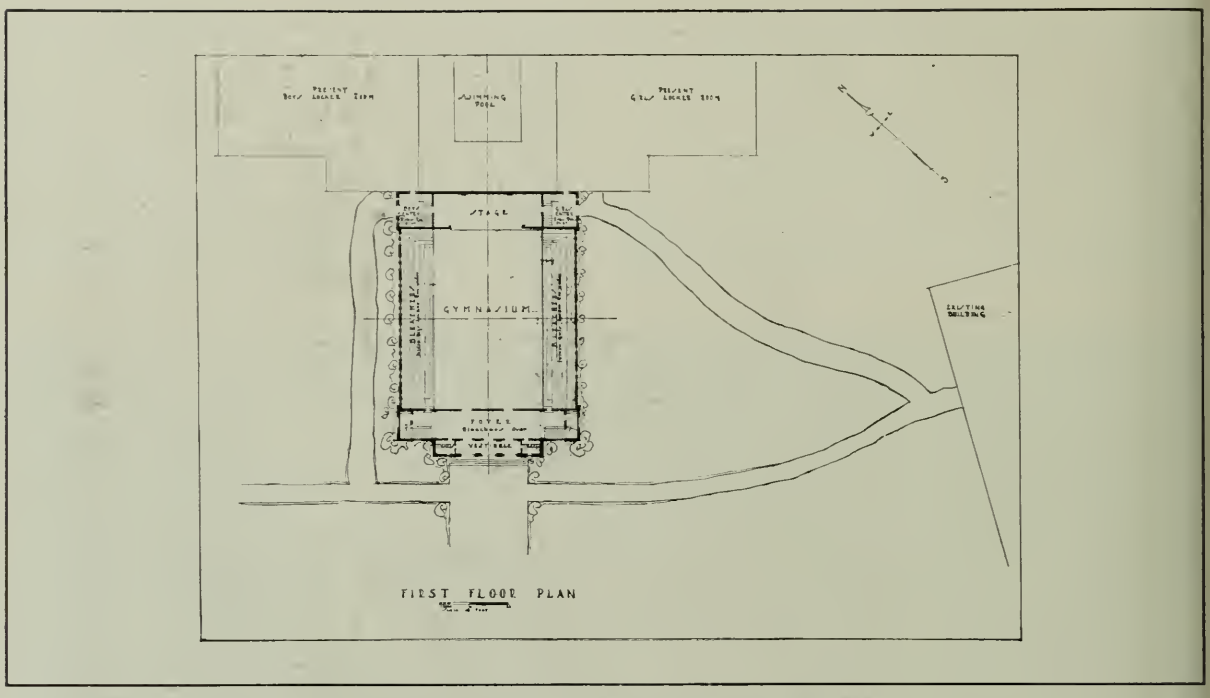
GYMNASIUM, HIGH SCHOOL, BURLINGAME, CALIFORNIA
E. L. Norberg and John E. Norberg, Architects

"'Will you agree with me, as a basis for further discussion, that architecture, to be great, must be at any time and in any place a complete expression of a people's needs, ideals and capacities? Will you further be willing to agree that the methods of construction, dictated by local conditions, must and should affect the nature and the appearance of all architecture?

"'If these things be so, then it seems to me the Lincoln Memorial can by no possibility be anything but a ridiculous and costly mistake; the outcome of a cultural and creative blindness on the part of the people of the United States which will make them a source of ridicule so long as steel and concrete shall stand. It is an unceasing wonderment to me that people of this country, so great in business and money-making, so progressive in agriculture, so apt in all the realms of engineering and mechanics, should be so triflingly, so pitifully weak in the realms of creative architure. . . . .

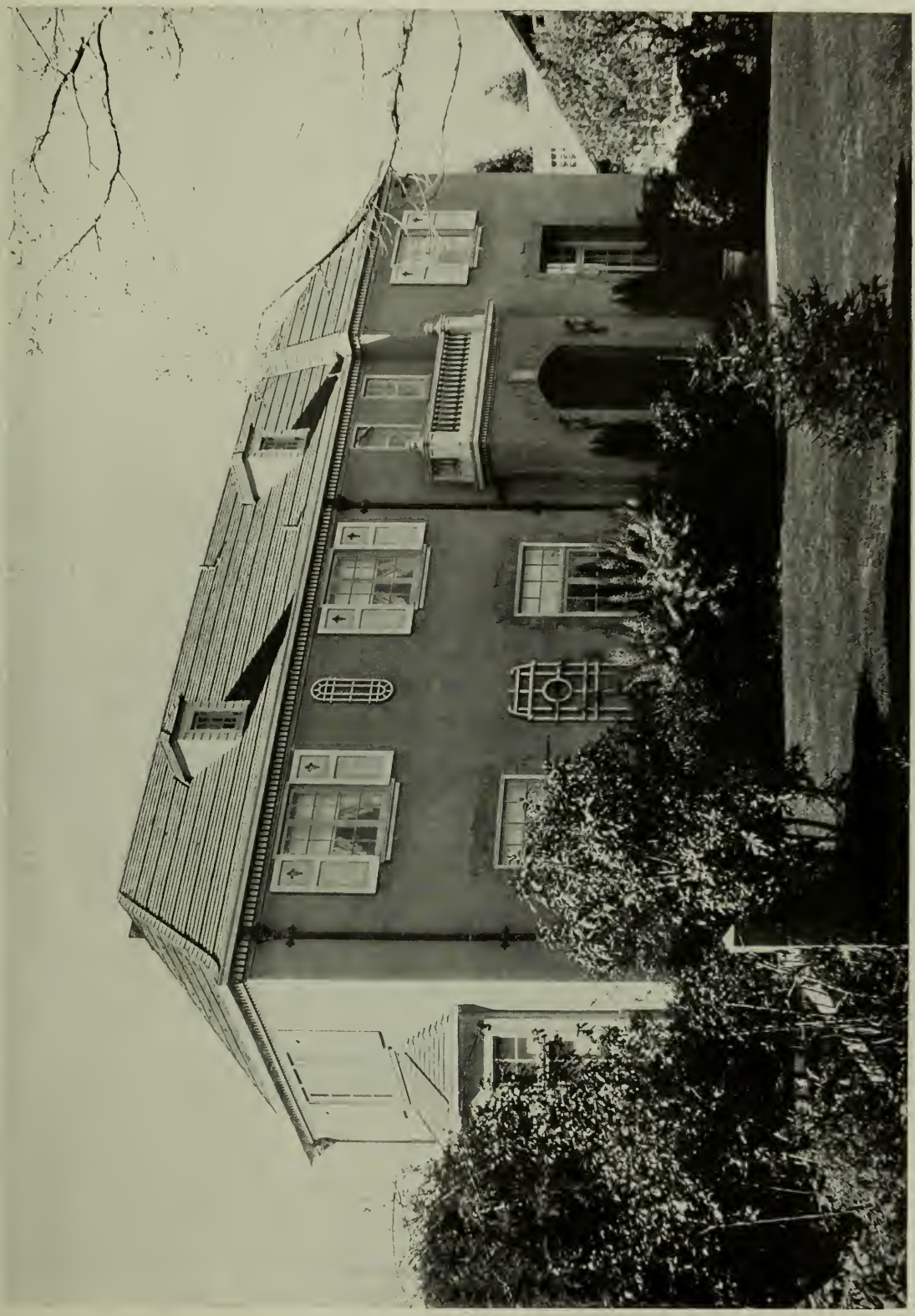
"'There is no American thing on your lists until we reach the name of the Brooklyn Bridge and the Nebraska State Capitol. Until the last two, the things listed are not American architecture, they are European architecture built in America. Has anyone yet named Toas Pueblo?'"

However, accepted authorities of the country hardly agree with such outbursts.



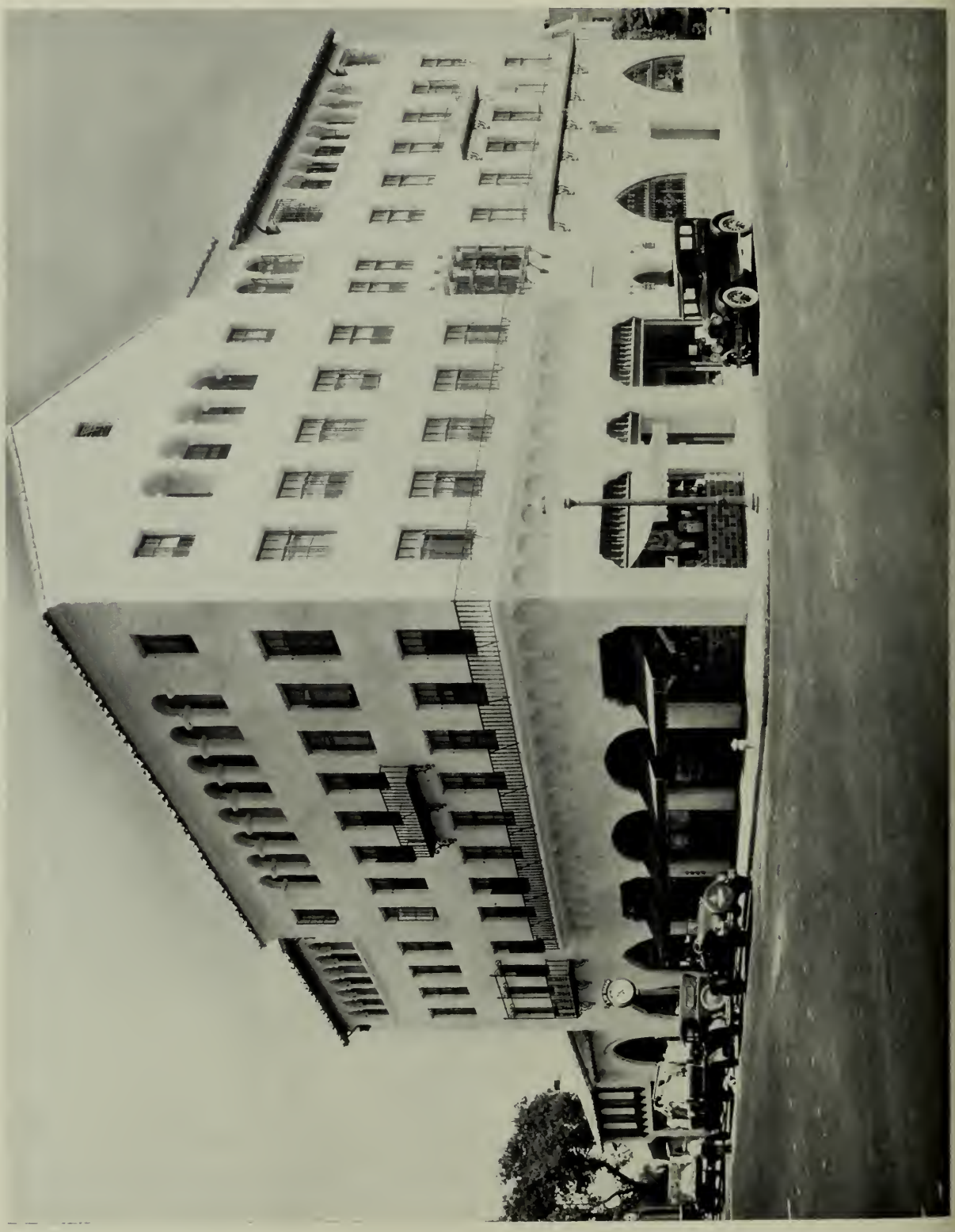
PLAN, HIGH SCHOOL GYMNASIUM, BURLINGAME
E. L. Norberg and John E. Norberg, Architects

HOTEL BURLINGAME, BURLINGAME, CALIFORNIA
E. L. Norberg and John E. Norberg, Architects



NELSON RESIDENCE, SAN MATEO PARK, CALIFORNIA

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



MUNICIPAL DENTAL BUILDING, BALBOA PARK, SAN DIEGO

MEDICO DENTAL BUILDING~Palo Alto

By Birge M. Clark

PALO ALTO has been witnessing the development of business architecture in the so-called Spanish-Californian type for several years. While there is an increasing number of such buildings on University avenue, the principal business street, the main development in this type of architecture has been on Ramona street. Here the Medico-Dental Building, a four-story reinforced concrete structure, has lately been finished and occupied. In addition to this building, which is the largest of its type in University City, the writer has designed a number of stores of similar architecture.

It has been observed that an *individual* store building occupied by one business, often a building with a frontage of only twenty or twenty-five feet, is of considerable value to the occupant because of the fact that the public is able to identify the business with the building; whereas in the ordinary one-story store building there would be three or four and often more businesses all occupying a building with a uniform front and nothing except their actual show windows to distinguish them from their neighbors. This is one of the reasons why, on Ramona street, Palo Alto, stores more than fifty feet long have been built to give the appearance of several small buildings. The cornice line has been varied, the type of tile used on the roof has been different and even the color of the stucco has been of variegated shades so that the structures, while appearing as related buildings, nevertheless possess a distinct individuality.

When the owners of the property on the corner of Hamilton avenue and Ramona street, with a frontage of one hundred feet on Hamilton avenue and one hundred and fifty feet on Ramona street, first decided to build on the entire frontage, the new post office, which was to be fifty feet from the corner on Hamilton avenue, was to be the largest single unit. The rest was to have the effect of a group of small shops with varying frontages of from twelve to thirty feet. For obvious reasons, however, it was decided to build the one hundred by one hundred feet on the corner four stories high, keeping the additional fifty feet on Ramona street to one-story and treating it as two small buildings, as it was to be occu-

MEDICO-DENTAL BUILDING, PALO ALTO
Birge M. Clark, Architect

pied by a financial institution and a retail store. The original idea of making the main building Spanish, in order to have it thoroughly tie in with the character of the other buildings on the street, was carried out. Naturally, it was no longer possible to run the many separate units up four stories, but it was felt that to a certain extent the whole four-story portion could be given a slight feeling of three independent buildings. To this end we used a tile roof and the roof lines were broken and reveals of six inches carried down to the ground. On the first floor different types of arches over the show windows were used in the several units and on the fourth floor loggias of slightly varying type were adopted to further emphasize the feeling of separate motifs.

As it was a medico-dental building with many small operating and treatment rooms, a large percentage of light was necessary with as flexible a unit as it was possible to obtain. The windows were spaced with four feet of window opening and three feet of wall, producing a seven-foot unit, which serves excellently for dentists' operating rooms, and may also be worked into doctors' treatment rooms. This large percentage of window area did not permit of the usual interest resulting from a careful relation between wall areas and window openings, but the balconies, iron grilles and loggias on the fourth floor served to give picturesqueness and relieve the severe and box-like appearance which otherwise would have resulted. Some apprehension was felt on the part of the owners in regard to the space which was lost on the fourth floor to permit of the open loggias. These loggias are only thirty inches deep, however, and because of the way in which they mask the windows, certain suites of offices were worked in here with an irregular window spacing which would not have been possible on any other floor. Also, these rooms are very desirable because of the way in which the windows are protected from the glare of the sun by the reveal of the cloister.

STORE BUILDING, PALO ALTO
Birge M. Clark, Architect

The use of color has played an important part. The finish is a roughly troweled and brushed stucco slightly tinted with cream. All the sash and overhanging cornice have been painted a dark blue with a little vermillion on the soffit of the rafters. The show window bulkheads and lobby have been covered with brightly colored tile. The roof is a graded tile, running from almost black at the ridge down through red and brown to salmon and orange. If any color had been present in the walls of the buildings, the bulkhead and window trim colors would not have been particularly noticeable, but against the almost white background they stand out and the observer is given the impression that an even greater amount of color has been used on the building than is actually the case.

(Editor's Note—From the plans it appears that the entire basement and the space under the sidewalk for the four story structure are occupied as a storage garage reached by a ramp off the alley. The post office covers half of the first floor area, the remainder being occupied by four stores. The three upper stories are occupied exclusively by doctors' and dentists' offices. The building is of reinforced concrete, with hollow tile interior partitions. The cost per cubic foot was twenty-eight cents.)

Berton W. Crandal, Photo

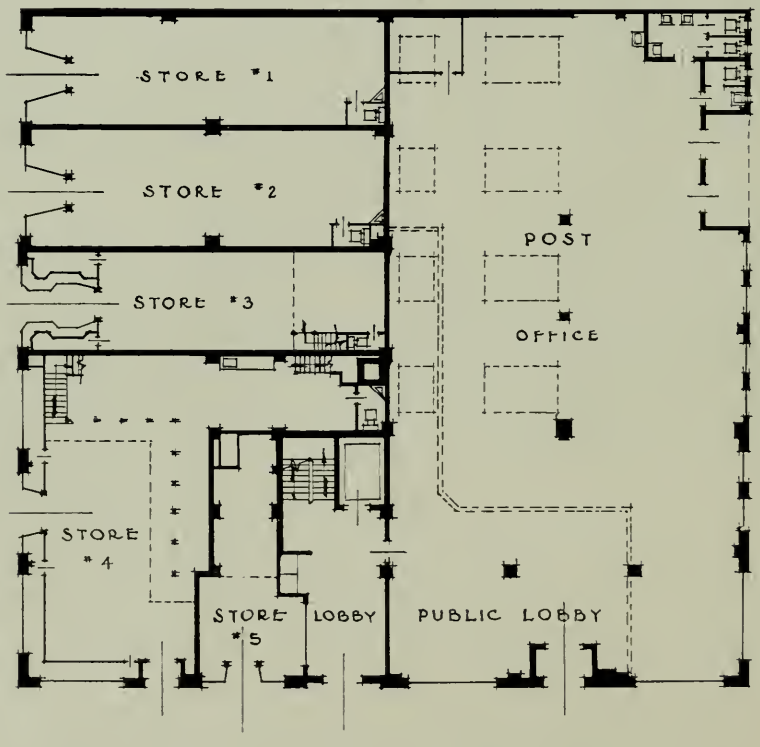
MEDICO-DENTAL BUILDING, PALO ALTO, CALIFORNIA

BIRGE M. CLARK, ARCHITECT

Tile Roof by N. Clark & Son

DETAIL OF UPPER STORIES, MEDICO-DENTAL BUILDING, PALO ALTO

Birge M. Clark, Architect



FIRST FLOOR PLAN

MEDICO-DENTAL BUILDING, PALO ALTO, CALIFORNIA

Birge M. Clark, Architect

AIR TRANSPORT and the ARCHITECT

By Harold Crary

AN absent-minded New York architect, on a business trip to Minneapolis, left his office without taking certain important figures he was to insert in some specifications after talking with a firm in Minneapolis. The next morning in Cleveland he sent a wire to his office urging them to rush the material "special delivery." A quick-witted office girl instead put air mail postage on the package. When the New York architect called at his Minneapolis hotel the clerk handed him the much-desired data, which had beaten him into Minneapolis by hours. Air mail planes travel 100 miles an hour, while trains average 35 to 40 miles an hour. That emergency made an air mail convert out of the architect, who had been one of the many who thought that air transport was a system of communication of Tomorrow, not Today.

Architects and builders are coming to the realization that air transport, with an average speed of 100 miles an hour, is going to do just as revolutionary things in transportation as the train did when it silenced the hoofbeats of the Pony Express.

Air mail planes are now flying 23,000 miles a day, traversing 38 states and serving 62,000,000 people directly and millions more indirectly. These planes are carrying more than three tons of mail daily, besides large shipments of express and also passengers.

Day by day a wider diversity of commodities are going through the air in mail planes. In one month shipments out of Chicago included commodities ranging from bread and ice cream to pawn tickets and jewelry, and the air express carried a 317-pound casting needed by a firm in Wichita, Kansas.

The largest users of air express are film companies, then come the banks and bond houses, architects and advertising agencies and manufacturers. Alert buyers scour the New York market for the latest in fashion, and each night the westbound plane from New York carries models of hats, gowns and lingerie.

A Milwaukee manufacturer recently sold a cargo of locks in the New York market. By shipping via air, a thousand miles away, he put his locks down in New York as fast as his competitors could have delivered them from New England. Shippers of oil from California to the Atlantic Coast save thousands of dollars in interest by forwarding bills of lading via air. A consignment of flowers was flown to New York, so that they might arrive with the bloom of California fresh upon them.

An architect in Dallas found it necessary to send to a marble contractor at St. Paul for an estimate on the cost of the marble in the erection of a court house. The plans left Dallas on Saturday, were received in St. Paul Sunday afternoon, having been sent air mail, special delivery. The Dallas firm had the estimate and plans back in Dallas before Wednesday.

While air mail and express have been steadily increasing, business firms regard the new low air mail rates which went into effect August 1 as a real boon to business. The new air mail rates permit you to send a full ounce, an envelope and four ordinary sheets of paper, for 5c by air mail to any part of the United States on or off air mail routes. Postage on a letter weigh-

ing one ounce is reduced 75 per cent and there is a reduction of approximately 50 per cent on mail weighing over one ounce. On a package weighing a pound, the air mail postage charge now is $1.55 instead of $3.20. On a two-pound package, $3.15 instead of $6.40 as heretofore, etc.

Recently a Philadelphia firm of architects having offices in four different states used air mail to send out specifications for recommendations to all four offices and the transaction was completed within a week. It would have required double that time or more had train mail been used.

A Seattle architect prepared specifications for a public building in Reno, Nevada. Just prior to the time designated for sending out calls for bids, changes were necessary. Telegrams were exchanged, the air mail was used both ways, and the call for bids went out on time. On this same job a Portland, Oregon, contractor was a bidder against San Francisco firms. He learned there was some discussion about a feature of his bid and wired: "I will come by airplane." He made the trip from Portland to San Francisco in six hours and from San Francisco to Reno in three hours. His use of 100-mile an hour transportation won him the job.

What will happen to the architect, bank, bond house, manufacturer or the retailer who sticks to train transport mail and his alert competitor reaches competitive markets 12, 24, 48 or 72 hours ahead of him by using air mail when the difference in postage, under the new rate effective August 1 is only 3c on the average business letter? Modern business methods prohibit, especially in view of the new low air mail rate, the extra 52 hours required to transport communications by train when there is daily dependable air mail and express service between New York and San Francisco. That saving can be duplicated on routes all over the great network of air transport.

KIRKEBY SWIMMING POOL, TAMPA, FLORIDA

SWIMMING POOL COMBINES ARCHITECTURAL BEAUTY and SOUND ENGINEERING DESIGN

By J. B. Mason

THE problem of designing an outdoor swimming pool so that it becomes an asset to the architectural plan of an estate has troubled us often. Simply stated, the swimming pool is nothing more than a hole in the ground; but, unfortunately, this simplicity does not always appeal to the taste of clients. It is possible to achieve interesting design in walks, bath houses and diving fixtures, but good results somehow are not always obtained from these alone. The idea, therefore, of replacing the spindling frame divingtower of most pools with a well-built structure having architectural merit has been accepted with enthusiasm. In the tower may be combined the necessary functions of diving platform, spring-board and dressing chambers.

Early in 1928 in time for the winter season the American Sanitary Sewage Corporation, Tampa, Florida, completed the swimming pool illustrated, on the estate of Arnold S. Kirkeby at Beach Park, Tampa, Florida. This structure, 20x65 feet, ranging in depth from 3½ to 10 feet, is of reinforced concrete construction. The walls are 12 inches thick and the floor varies from 12 inches at the shallow end to 16 inches at the deep end. Tile lining covers the interior surface. Heavy sections were necessary, due to peculiar construction conditions made necessary by the location.

A vari-colored flagstone walk surrounds the entire pool and lends contrast to the white tile lining. The diving tower at one end, a feature of the construction, completes a most attractive setting. It is a modified square concrete structure 35 feet high and about 9 feet across. Two diving platforms are accessible by means of an interior stairway. For night use the pool is brilliantly lighted by a large flood-light mounted on the top of the tower and by small submerged lights placed in the bottom of the pool.

Located close to Old Tampa Bay, the top of the pool is level with the lawn and three feet above the plane of ground water or sea level. Motor-driven pumps are used to fill the pool with filtered salt water from an 18-inch bored well 288 feet deep. Likewise pumps are required for emptying the pool. With a capacity of about 65,000 gallons, a complete change of water can be effected in about nine hours.

Three unusual features are peculiar to this piece of construction. One is the diving tower with its interesting lines and striking design. Another is the difficult construction caused by the location of the pool, it being built close to the residence, garage and driveway. The third is the manner in which construction was carried on.

All the excavation was accomplished by hand. A novel pumping method to keep it dry and to lower the level of the ground water during the digging was employed. Two-inch well points were driven on two-foot centers around the entire outside of the proposed excavation and to a depth greater than that of the bottom of the floor slab. On the surface these were connected to a four-inch pump line to which two four-inch double diaphragm pumps, driven by gasoline engines, were kept continuously running for six weeks. Because of the soil conditions and the hand labor, this time was

needed to complete the excavation, build the forms and place the concrete. The method was quite successful, and no difficulties were encountered, even though the soil was a fine dredged sand which flowed almost as a liquid when wet.

To overcome the tendency of the structure to float when empty, because of the high ground water level, the bottom floor slab was projected three feet beyond the exterior wall at the deep end and tapered to a point where no projection was made at the shallow end. Sand back-fill resting on this projection provided ample weight to keep the structure in place when drained.

About 1000 cubic yards of concrete were required. A 1-2-4 mix, with Brewster triple washed sand and ¾-inch gravel was used. Concreting operations were done continuously so as to eliminate construction joints.

The pool, tower, well, pumping equipment, lights and wiring cost approximately $17,000. The structure is an excellent example of sound design and good workmanship. It is attractive and affords an immediate impression of a good job well done.

KIRKEBY SWIMMING POOL, TAMPA, FLORIDA

PORTFOLIO of PENCIL SKETCHES

At

Monterey and Carmel

California

By Leon A. Zellensky

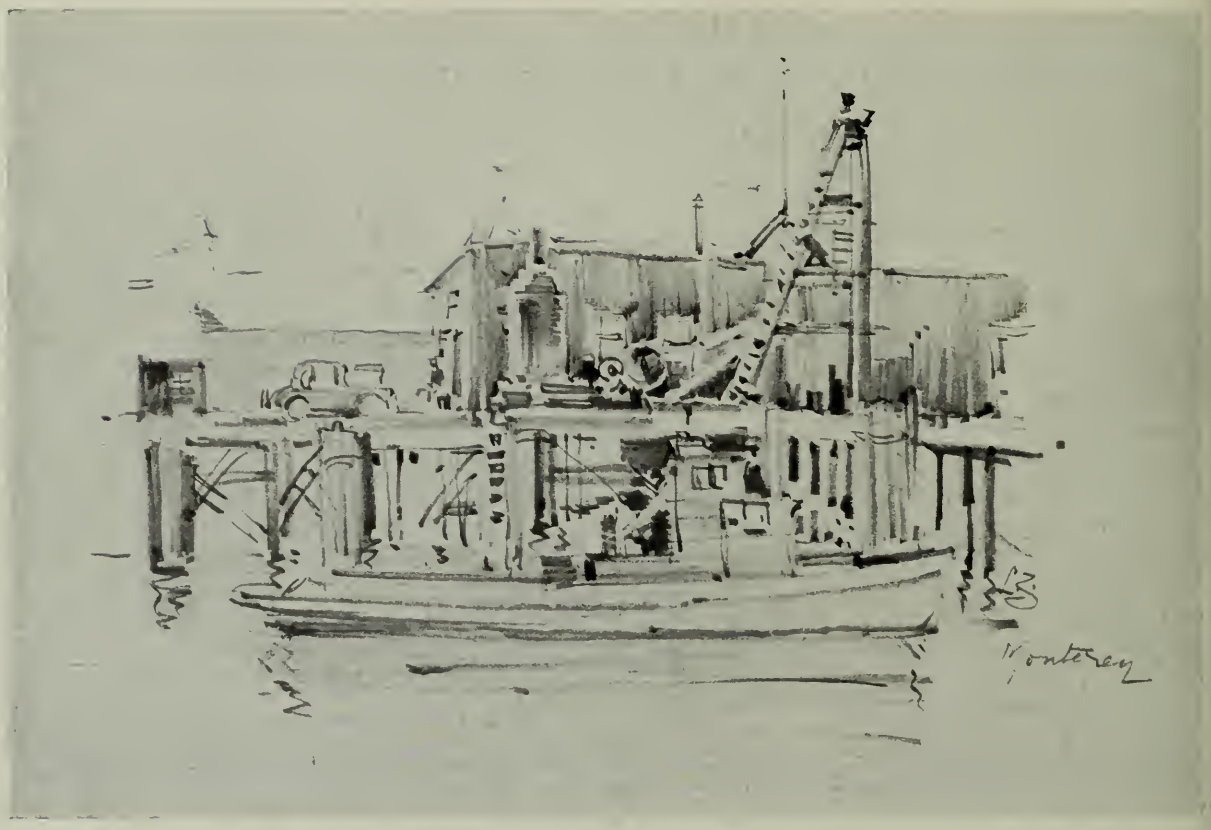
THE BATH HOUSE AT CARMEL

FISHERMEN'S WHARF, MONTEREY BAY, CALIFORNIA

A HOUSE ON MONTEREY BAY, CALIFORNIA

A TYPICAL COTTAGE AT CARMEL, CALIFORNIA

A STONE HOUSE NEAR CARMEL, CALIFORNIA



CONSTRUCTION ACTIVITY ON MONTEREY BAY

RECEPTION ROOM, GREEN'S EYE HOSPITAL
Frederick H. Meyer, Architect

ARCHITECTURE of the PACIFIC SOUTHWEST EXPOSITION Long Beach, California

By William L. Woollett, A.I.A.

WHAT a delight to see, this charming and elegant Exposition at Long Beach, California! From the architectural standpoint, as compared with other expositions, this little affair is exceptional. It is unique, especially in regard to the compactness and unity of the architectural scheme.

Perhaps it is stretching too far to compare this with the great expositions. However, I do so in my own mind for the somewhat illogical reason that I find such a deep satisfaction in contemplating the Long Beach Exposition. The buildings are not extensive or expensive. They are the merest shell, being composed of light wood frame covered with lath and plaster. They are in reality little more than a stage set.

The architectural style strongly reflects Persian and other Eastern Mediterranean forms. The general plan comprises the main buildings placed about a great quadrangle or plaza, which is intercepted by a colonnade, arcaded and roofed. Smaller courts branch off the main areas of the two divisions of the quadrangle. A bandstand set in a pool of water - surrounded gardens, features the larger of the two divisions of the plaza.

The scale is imposing but not grand. It is far from being petite. Whether by accident or by the divine right of genius, the scale is thoroughly right. The harmony of the whole as to detail and as to the major parts is complete.

ARCADE TOWER, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH
Hugh R. Davies, Architect

The simplicity of the design and of the color scheme completely foil any tendency to carping criticism. In fact, simplicity and naive composure of ensemble is so pronounced as to produce the effect of classic repose. No greater compliment could, I think, be voiced than to say that this unpretentious exposition has produced an ensemble which is a master stroke of art. The young architect who has produced this work is an artist of the first order, Hugh R. Davies. (There are some oversights and mistakes of judgment but they are so

CORNER OF PATIO, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CAL.
Hugh R. Davies, Architect

CORNER OF PATIO, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH, CAL.
Hugh R. Davies, Architect

few and unimportant that one almost knows that they were due to influences outside of the architect's control.) So unerring are the proportions as to mass and detail, form, and color that one accepts the things as a whole without question and feels the perfection necessary to a true work of art.

The golden age is upon us. We hardly know what is happening because we are in it. But as compared with other expositions and other times, this is like a small first bud of a new variety of flower. Let us consider first the simple grandeur of the plan of this exposition as compared with the plan of larger, more important efforts in this field. This plan is quite small, simple and easy enough to be understood. Like a gem which we hold in the hand—you can see it all, turn it under your eyes and enjoy the different facets aglow with the colors with which nature has surrounded it, embued by the colors with which the power of electricity has enobled it.

The pagan power of youth engaged in the various entertainment features is startling, so unlike the fetid, overworked and underfed atmosphere of similar performances in the great metropolitan areas.

Then we have the simple dignity of the Red Man who also participates in the entertainment features. Chief Yowlache is a noble Red Man, a child of the plains and forest, yet a real man according to our own standards of life and civilization. Chief Yowlache sings the beautiful songs of former Indian days, songs of love and of war. A light breeze strikes the panoply of eagle feathers and the head dress wrinkles its gorgeous length through seven feet of irridescent color, crisp metallic colors that tell of war and the chase.

I would like to see Chief Yowlache's commanding figure put in the gallery of the Immortals through the medium of a giant polychrome terra cotta. Like some of those Chinese gods, he should shine with gold and colored enamels and the form of his personality should be repressed and submerged in the abstraction of a great work of art.

* * *

The Exposition closed September 3, much to the regret of those who failed to be "among those present" during its six short weeks' duration.

ARTISTS TRAIL ARCHITECTS IN CREATIVE WORK

"THE American architect is expressing American life; whereas the American artist is still miles behind him," was the declaration of Dr. Vaclay Vytlacil, in discussing "Modern Art" before the City Commons Club of Berkeley.

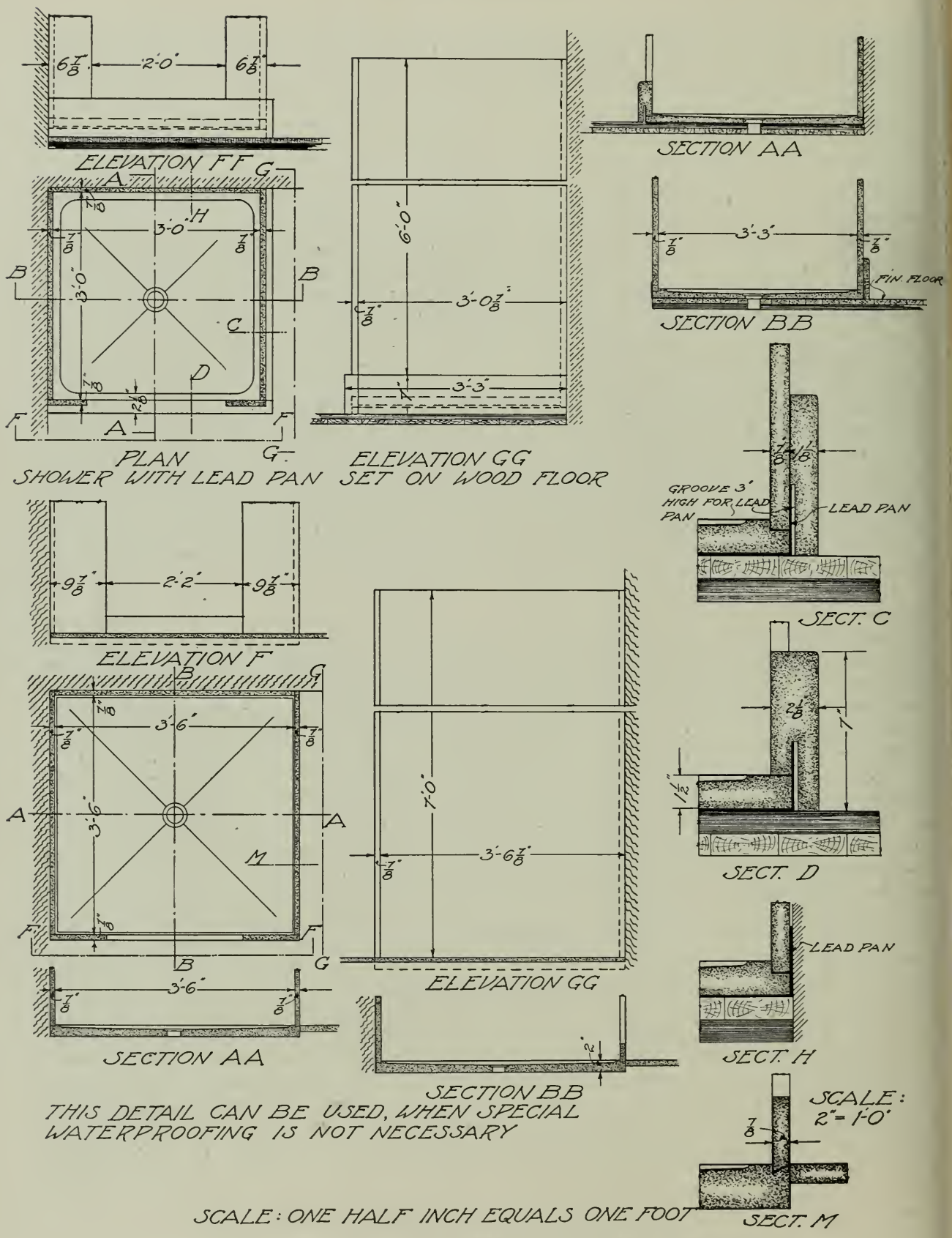
A distinguished and brilliant lecturer at the summer session of the University of California, whence he came from Akademie Hoffman, Munich, Germany, Dr. Vytlacil is an American artist who found it necessary to leave America for Europe a few years ago in order to come in contact with the best creative thought in modern art.

"American artists are 50 years behind Europe," said Dr. Vytlacil, "whereas our architects are expressing American life in their creations. The failure of American artists to keep up with American architects is responsible for the movement in this country to do away with interior wall decoration and architects are justified in encouraging the movement. They do not want their walls spoiled or the effect of their beautiful rooms destroyed by the failure of our artists.

"New York is coming into the stride as one seat of our culture in this country. I expect California to be the center of another seat. It will not come, however, until both artists and the people realize the difference between creative effort expressed in true art and photographic effort which merely imitates.

"Claude Monet was the founder of the so-called school of impressionism. Other great men followed him and Paul Cezanne is now accepted in the art world as the father of modern art seeking to create the same sensation in the person who beholds the picture he would have if he stood before the object.

"The camera cannot do this and the artist is doomed to failure if he is bound by the literal portrayal of photography. There are certain dynamic reactions in the life of today that never before existed. Neither Europe nor America can go back to the Renaissance or Greek period.



TYPICAL DETAILS FOR MARBLE SHOWER STALL

COURTESY VERMONT MARBLE COMPANY

RURAL PLANNING

By J.W. Gregg
Landscape Architect

IN this great state of California, which Nature has so abundantly supplied with a wealth of resources and so much natural beauty, it would be reasonable to expect that every phase of rural life would be found developing in its own ideal environment. In many sections of California these natural resources have not been conserved, while in other parts men have not attempted to create that landscape wealth so essential to their health, happiness and prosperity. Our forefathers in New England, while facing problems involving their very existence, did not neglect the development of their home grounds or the improvement of their towns, as the beautiful old colonial gardens and stately American elms so frequently testify. The love for gardens and well developed home grounds continued to manifest itself, and not until the struggle for independent national life began did the evidence of this love begin to wane. Later, as the next generation began to move into the west, the rancher, the truest home builder in the nation, found himself in a new, undeveloped part of the country, and though often possessed of little but his most personal belongings, still found time for the improvement of home environment. In some cases, years of toil brought improved economic conditions and what in the past were considered useless luxuries were soon recognized as most valuable factors in the upbuilding of any individual or community.

Times change, the old order of things in rural life is giving way to the new, progress is being made. Ideas and practices which only a few years ago were thought to apply only to the large city or to the man with capital, are now found to be just as applicable and just as necessary for proper rural development.

The value of city planning is now generally recognized, because people have learned that "it is the practice of doing things right" in city building. Rural communities have just as much need to grow and progress along right lines as our cities. What is good business for the city is good business for the country. Agriculture is a big business and a well organized and developed country life must inevitably help to make it profitable and attractive business. Civic art, which is but another name for "the practice of securing the maximum of utility combined with the maximum of beauty" has never been held in high esteem in the country districts as a whole, and little or no thought has been given to the value of *convenience* and *beauty* as they materially affect the community or the life of the individual. The average farmer has in the past paid little attention to the economic value of time as a factor in the successful operation of his business. Neither has he thought seriously of the value of attractive buildings and home grounds in promoting his reputation or prosperity or even the health and happiness of his household.

The country town has often been slow to profit by the best examples of city planning, with the result that the growth of the rural center has been slow and misdirected. Business interests have not been encouraged or protected, and residential areas have never been defined or their growth made orderly and attractive. Serious traffic and transportation problems have always existed in the small rural town, but their logical solution has seldom been attempted. Parks, playgrounds, community centers and even the public school, the real seat of American sovereignty, have all shared the blighting influence of apathy. American life today, be it assembled in the form of city, town or rural district, is composed of many diverse

elements which need to be co-ordinated and brought together into one harmonious whole, in order to function properly for the best interests of all concerned.

Rural planning is far from being a mere study in landscape architecture or the superficial steering of a community into an agitation for more beauty. It concerns the pockets of every citizen in its careful analysis of the problems affecting land values, business in general, and the assurance of permanency and growth. The elimination of waste is the world's greatest scientific problem today. Every business man is interested in reducing expenses and in perfecting an organization that will most efficiently govern the operation of his business. Rural planning, then, is the application of sound business principles to the organization and life of a community.

As the farm home, so is the community. Although it has been discussed in all its various phases many times, yet because of the importance of this truth and its vital relation to the wealth and happiness of the state, it cannot have too frequent emphasis.

We believe that in establishing a farm home, a set of plans and specifications are just as necessary and essential at the beginning as they are in the building of a house or the development of a city or town. As the utility, convenience and beauty of a structure are made possible by the thought and concept of the architect as expressed in diagrams and blue prints, so only can the greatest utility, convenience and beauty of the entire farm grounds be obtained by the builder's first creating in graphic form the landscape design of the home to be.

Let us first consider that part of the subject which is included under the term "Design," which in architecture means "plans and specifications," and if possible lay down a few general rules which will help us to plan more convenient, more healthful and more beautiful country homes. As one writing on the "Rural Home" has very appropriately said, "The city may furnish hotels and boarding houses and places to eat meals and sleep nights galore, but to my mind, the word 'home' is associated only with the green fields and bright flowers and whispering trees and singing birds; it ever and always recalls the orchard, the meadow, the deep tangled wildwood."

Nor do we believe these general rules will give a stereotyped appearance or sameness to all grounds so designed, but on the other hand, may be applied with all the elasticity sufficient to include both the extremes and means in variety and shades of taste, as well as in amount of improvement. As for example, you might select one thousand modern city homes, all with kitchens, dining rooms, parlors, halls, bedrooms, and bathrooms built according to general architectural rules, yet no two alike.

Size of the Grounds—They should be commensurate with the size of the farm, *i.e.*, with the farm's needs and requirements. A half-section stock farm should have larger grounds, more yards and buildings than a "forty" or an "eighty." For the smaller farm a five-acre plot might be sufficient, the larger one would need more.

Building Site—The general topography of the land should be carefully surveyed. A slightly rolling elevation should be chosen, if possible, so as to give perfect drainage and sanitation, and the building so placed that the drainage from the stables and corrals does not run toward the house. A site should be chosen comparatively near the highway, unless some elevation, trees or other natural resources make another location preferable. An east or south frontage is usually best.

Outline of Grounds—For convenience we will consider the farm grounds as made up of five elements: Driveways and yards, buildings, water system, orchard, and gardens, flower and vegetable. Between these elements there should be a proper relation and balance, both with respect to each other and with respect to the topography of the building site.

Driveways and Yards—A spacious driveway or open court, which could be called the farm yard, is the first element to be determined after locating the house. It is the central element around which all the others are grouped. It is the ratio factor, giving

proportion to the other numbers. It is essential in that it gives the opportunity for a symmetrical and harmonious arrangement of the buildings, and is convenient in handling that routine of so-called "chores" which on the average farm occupies from one-fourth to one-half of the farm labor. Thiink of the time lost on a great many farms because of the poor arrangement, and inconvenience, of the buildings, requiring from half an hour to an hour longer than necessary each day to turn off those daily chores.

This open court may be varied in shape and design according to the taste of the builder. It may be square, rectangular, L-shaped, or oval. It should be well drained and may be graveled all over or the center put in lawn or alfalfa. The driveway from the main road leads into it and from it lead the minor drives and lanes.

The house-yard or lawn should be placed on one side of the main driveway, fronting the highway and extending back as far as the open court. It should be spacious, as one writer has said, "a half-acre is not too much." Here may be grown flowering plants, trees, shrubs.

Adjoining the house-yard should be situated its necessary corollary, the small fruit and vegetable garden, and back of these is a very suitable location for the farm orchard. The other necessary farm yards, such as cattle yards, feed yards and hog yards, should be situated on the other side of the grounds and in the rear of their respective buildings.

Last, but not least, every yard should be thoroughly and stoutly fenced. The farm, as well as store or shop, needs "a place for everything, and everything in its place." As Eugene Secor, in a paper entitled "A Plea for the Farmer's Front Yard," has most aptly written: "Pigs and peonies don't agree. Cannas and cattle cannot be raised on the same lot. Horses and horticulture should be studied in separate inclosures."

Buildings—The modern tendency favors more and separate buildings to all combined in one or two large ones. They should be grouped about the farm yard, or open court, having the greatest regard for convenience, sanitation and harmony in appearance. The house should be toward the rear of the lawn and comparatively close to the "farm yard." On the opposite side of the open court facing the main highway may be placed the largest and most attractive barn.

On the barn side would naturally come the other barns and sheds for housing the stock. At the end of the court perhaps the granaries and machine sheds, and on the house side the chicken yards and water system.

The buildings by all means should have some system of alignment. They should not be "sown broadcast" about the yards.

Home Orchard—It should occupy the sheltered nook of a wind break, where summer's heavy winds are broken and where the yearly mantle of fallen leaves gives a mulch and adds humus to the soil.

Shade Trees—They should be large and should practically surround the whole farm grounds; very light on the south and east, but massive on the north and west, or the direction of the prevailing winds. The grove should form the background for all the other farm yard factors, and give to them a setting resplendent and beautiful in verdant bas-relief.

The extreme west and north should be walled with at least two, or better four, rows of evergreens. The deciduous trees are not sufficient protection as a windbreak when they are most needed for that purpose. The trees should be placed far enough back from the buildings to give plenty of sunlight and ventilation to the buildings and yards.

Ornamentation—We may lay down this general rule for ornamentation as expressed in the words of a notable landscape authority: "Study the most satisfying scenes in nature and try to inject the spirit of them into the immediate out-of-doors you call your own. Adapt walks and drives to the contour of the landscape, and buildings to their respective locations and environment."

MY EUROPEAN IMPRESSIONS

By
C O Clausen Architect San Francisco

VII. LONDON TO PARIS BY PLANE

AS I strolled about the streets of London, this notice attracted my attention:

"Special Air Line Excursion to Paris and Return.

"Round trip: 9 pounds sterling."

I had never before traveled in a plane, and felt like "taking a chance," so I booked for the trip.

We left Picadilly Hotel for Croydon Aviation Field, and upon arriving there found several huge air monsters with their engines purring and many passengers getting lined up for their planes like they do in railroad stations for their trains. An average of thirty planes leave here every day for various parts of Europe.

We were conducted to our plane and I was ushered into a luxurious cabin somewhat like a Pullman parlor car. It had sixteen wicker arm chairs and as many windows, one at the side of each seat. The ship was the biplane type with a twin engine, one on either side of the cabin.

The pilot and pilot-mechanic soon came aboard, and before I realized much sensation, we were flying toward Paris. The engines then roared furiously, but I found ear-wool provided for my convenience in a small receptacle beside my seat. Through the window at my side I could view the country for miles ahead. We crossed the English Channel at an elevation of 3000 feet and in 15 minutes were over the French shore above the port of Boulogne. The plane travels at a speed of 120 miles an hour.

LONDON-TO-PARIS PLANE

We flew above numerous French cities and towns which looked like miniature toy cities set out on a colorful relief map. All went fine until we reached Creve-coeur le Grand, about 80 miles from our destination, when we had the unusual and thrilling experience of a forced landing. One of the motors suddenly became disabled and to avoid flying in a circle it was necessary to shut off the engine on the opposite side and glide to the ground. Our pilot "knew his stuff," however, and picked out a level stretch of land and steered for it, dropping about one foot to every eight feet of advance. We landed without accident in a large grain field and soon many peasants and others gathered about to see the big disabled plane. Our pilot then got busy with communications to the nearest aerodrome, which was at Beauvais, five miles away. Automobiles were soon sent for us and we were taken thither where another plane awaited us. Here we rather reluctantly stepped into the next plane and with better luck were safely landed at La Bourget Aerodrome and connected with the bus for Paris.

The trip was rather a nerve shattering experience but after a lively evening in Paris we revived and got enough courage to make the return trip next day. The trip takes two and one-half hours.

INDIANS HAD RIGHT IDEA ABOUT FIREPLACE CONSTRUCTION

A CLOSE study of the Indian and Mexican home reveals certain basic facts of fireplace construction which should prove interesting to our progressive modern builder. The hearth is the center of home life in Mexico, as most everywhere. Exceedingly strange, however, is the fact that seldom do the inhabitants of these regions experience the inconvenience of smoky fireplaces.

Built of adobe bricks, are their fireplaces, with walls two feet thick, carefully plastered with clay dug from their own back yards, modeled as a potter shapes a vase. Weeks are spent in moulding the throat and smoke chamber. Months are devoted to carefully shaping and lining the chimney. All this time and care are to insure smooth inner surfaces for the purpose of eliminating surface friction, thus giving whatever little draft there may be, full power. And so the Indian sits with his family before the cracking pinon and cedar sticks, unconcerned with the fact that he holds the secret of smokeless fireplaces.

To be a lasting memorial, a fireplace must be properly constructed. The hours that are passed before it must not be marred with any discomfort. The interior must be built to eliminate smoke, and therefore the builder may well observe a few simple rules.

Much of our present day trouble is frequently caused by constructing a flue too small for the fireplace. It is advisable never to use less than a 13x8½ tile for wood burning fireplaces. This same size may be used up to one three feet wide and of ordinary height. If the opening is wider than three feet it is advisable to use 13x13 tile up to one four feet wide, and for fireplaces four and a half and five feet wide the flue should be 13x18.

Care must be taken to keep the flue clear of mortar projections, and, if there are any offsets in the flue, measures should be taken to prevent mortar from falling down the flue and lodging in the offset, thus reducing its capacity at that point. The flue should be carried at least two or three feet above the highest ridge of the house. If it is necessary to offset the flue the angle of the offset should be not less than 45 degrees, and careful miters should be made at angles.

Every wood burning fireplace should have a damper built above the opening and the cast iron combination throat and damper is the best type, the front flange of which forms a lintel for the support of the masonry above the fireplace.

The smoke chamber should be reduced gradually at an angle of about 60 degrees to the point where the flue proper begins. The steel smoke chamber plates forming sloping sides to the smoke chamber are excellent as they give a mason a form to work to and secure smooth surfaces for these slopes, eliminating all friction. At the top of this steel smoke chamber is an iron collar upon which the tile flue starts. The damper operates by a ratchet just underneath the front flange of the damper in the center of the fireplace, and this is an excellent control, giving a clear smoke opening very easy to regulate and less conspicuous.

It is not advisable to make the fireplace very deep unless large logs are to be used. The back of the fireplace should be sloped from a point eight to ten inches above the hearth forward to and below the rear flange of the damper. This sloping tends to throw

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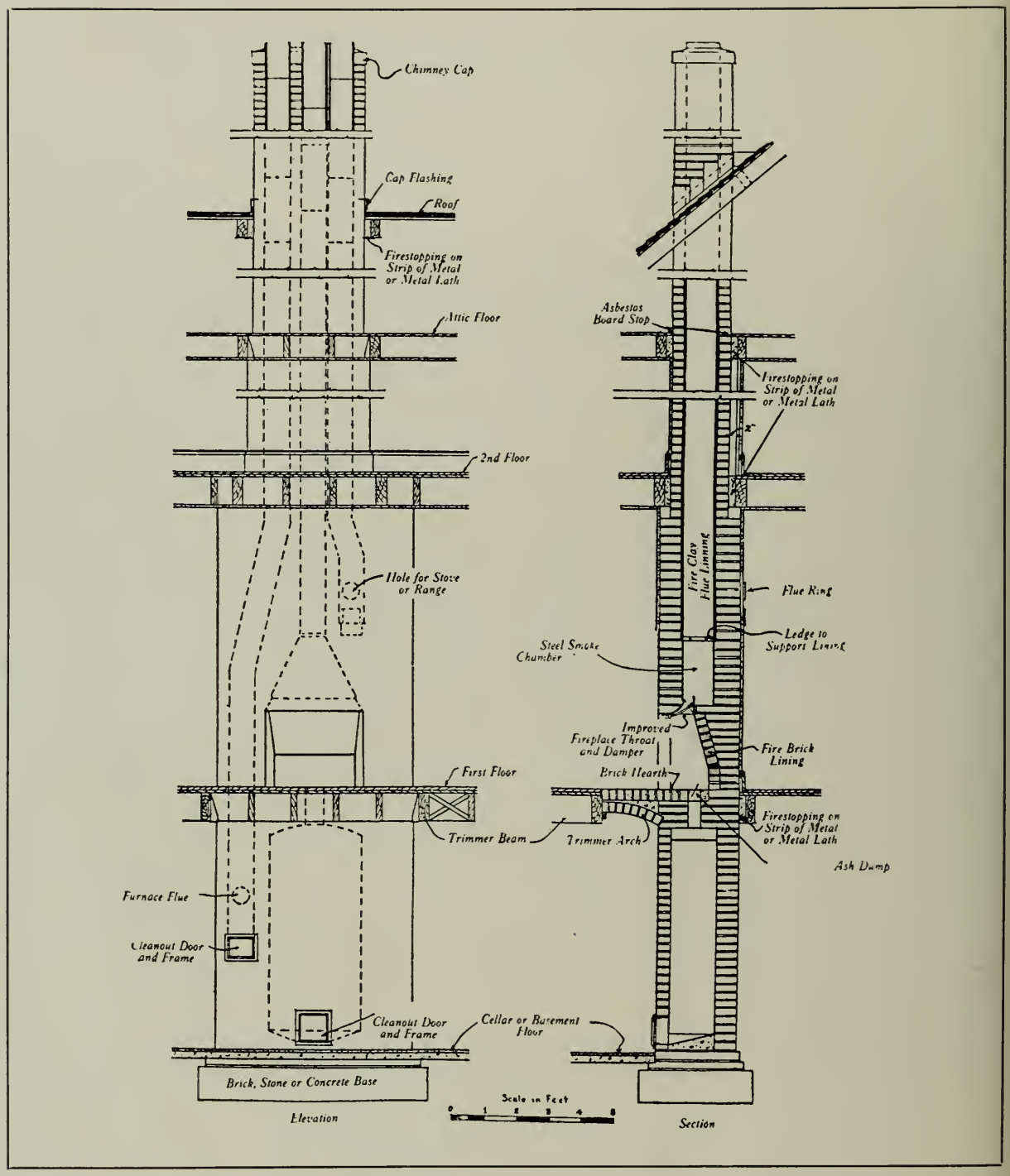
Editor's Note—The net area of the flue should never be less than 10 per cent of the area of the fireplace opening. Always carry a chimney at least three feet above the highest point of the roof.



ELEVATION AND SECTION FOR FIREPLACE CONSTRUCTION

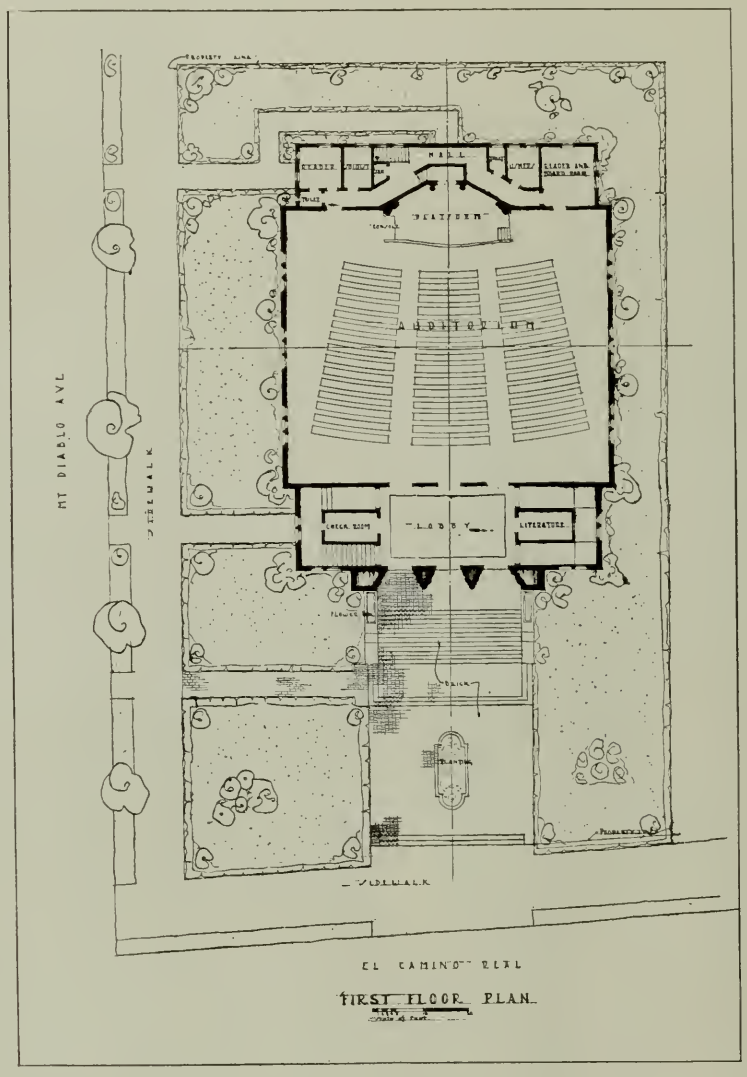
heat into the room. The back and jambs of the fireplace can be built either of fire brick or any good hard-burned ordinary brick.

Thus the secret of the Indian, says a writer in *Building Age*, may be solved by using a cast iron damper and throat with a rolled steel smoke chamber, assuring smooth surfaces and giving the smoke the opportunity of escaping in the intended direction rather than belching forth into the room.

Faced with California Stucco

FIRST CHURCH OF CHRIST, SCIENTIST, SAN MATEO

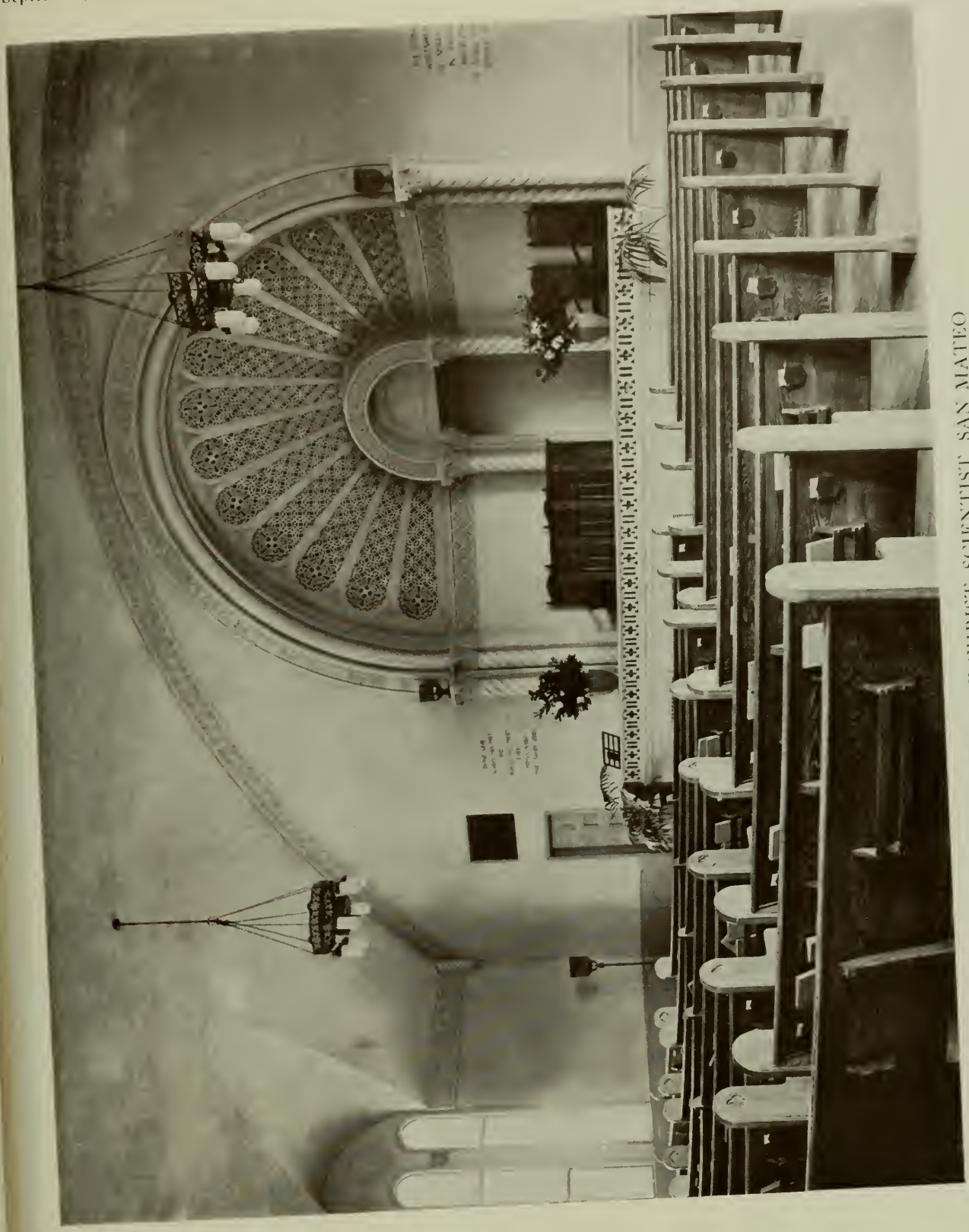
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



PLAN, FIRST CHURCH OF CHRIST, SCIENTIST, SAN MATEO
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

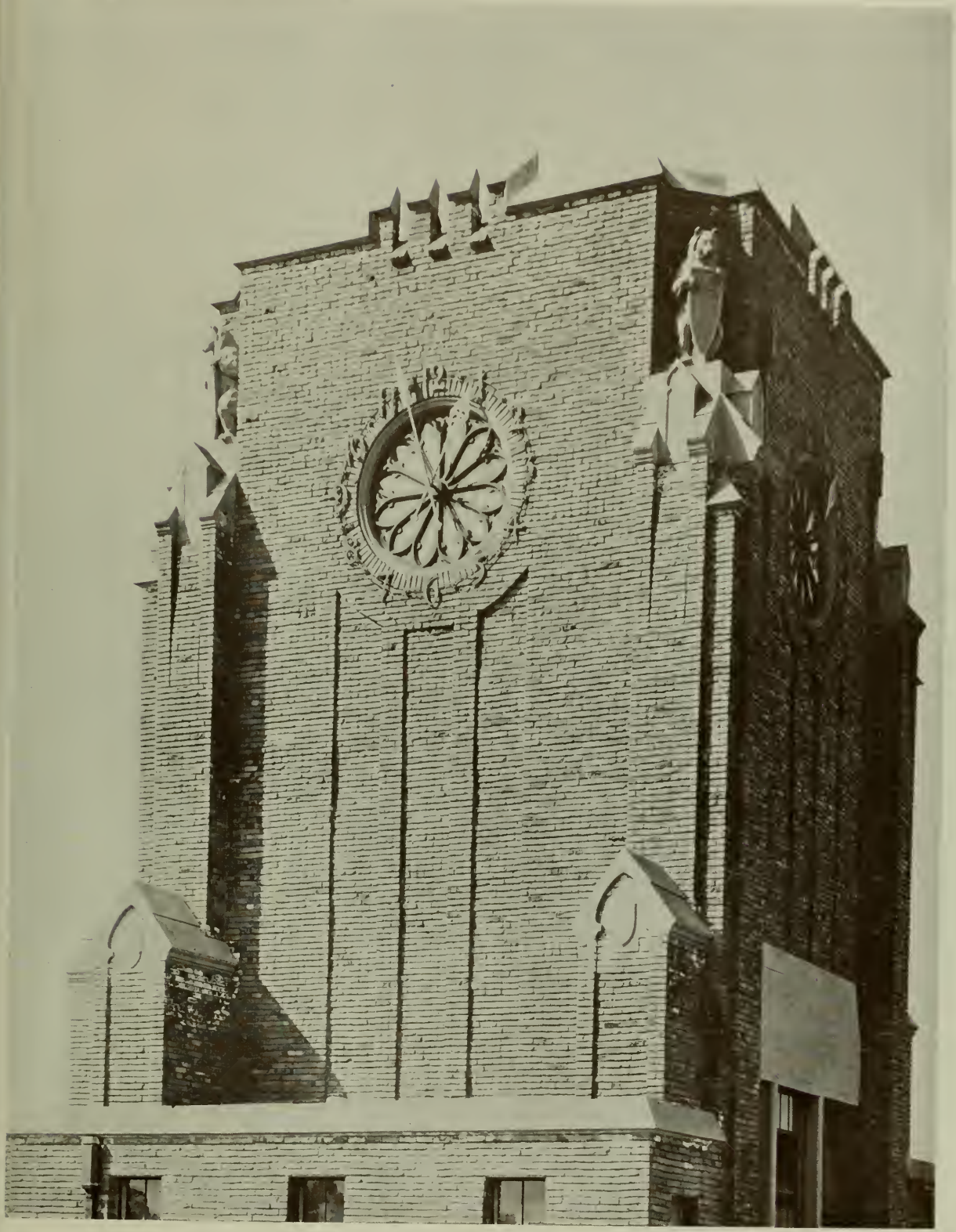
FIRST CHURCH OF CHRIST, SCIENTIST, SAN MATEO
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

The ARCHITECT AND ENGINEER

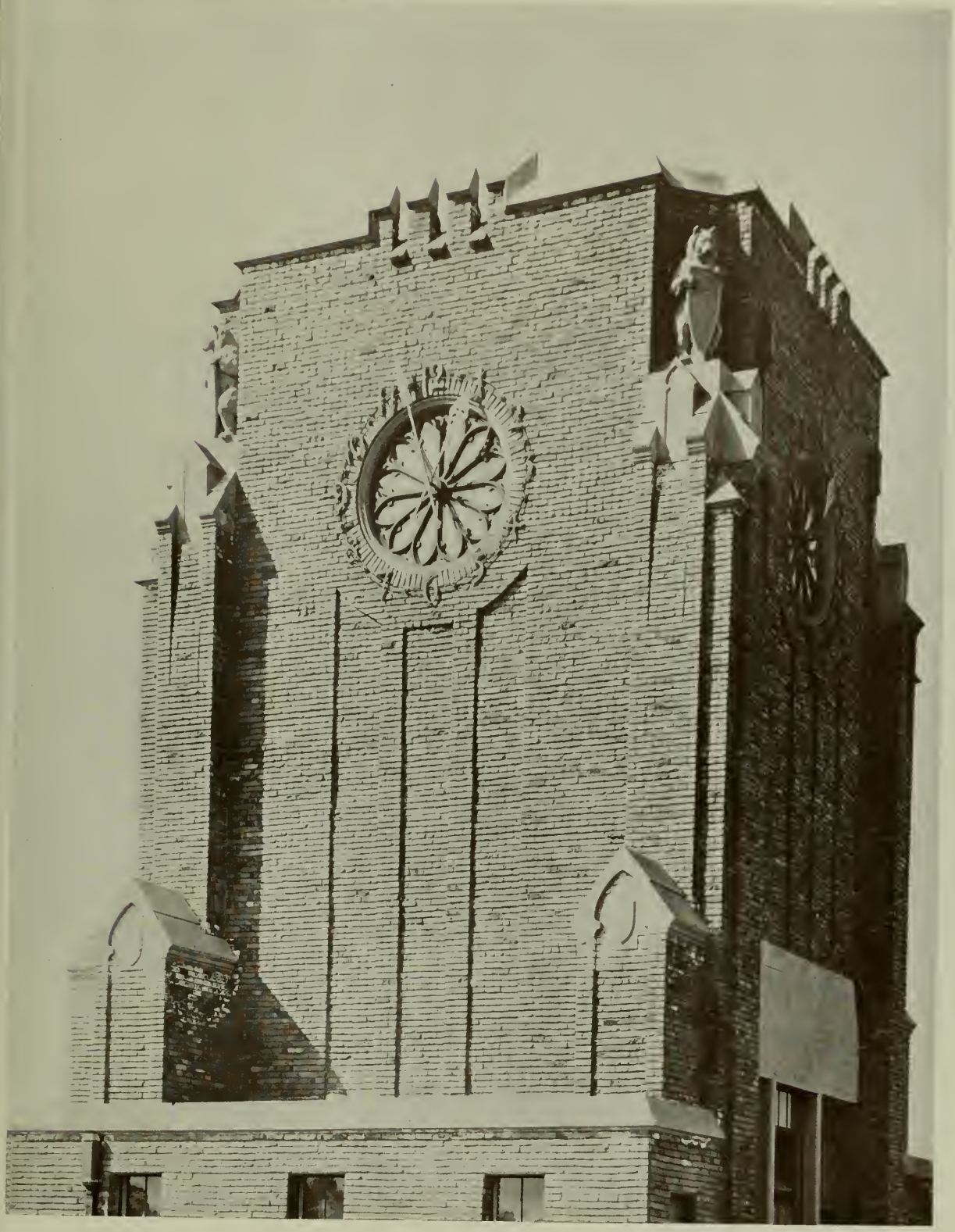


FIRST CHURCH OF CHRIST, SCIENTIST, SAN MATEO

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



TOWER, SAN MATEO UNION HIGH SCHOOL, SAN MATEO, CAL.
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



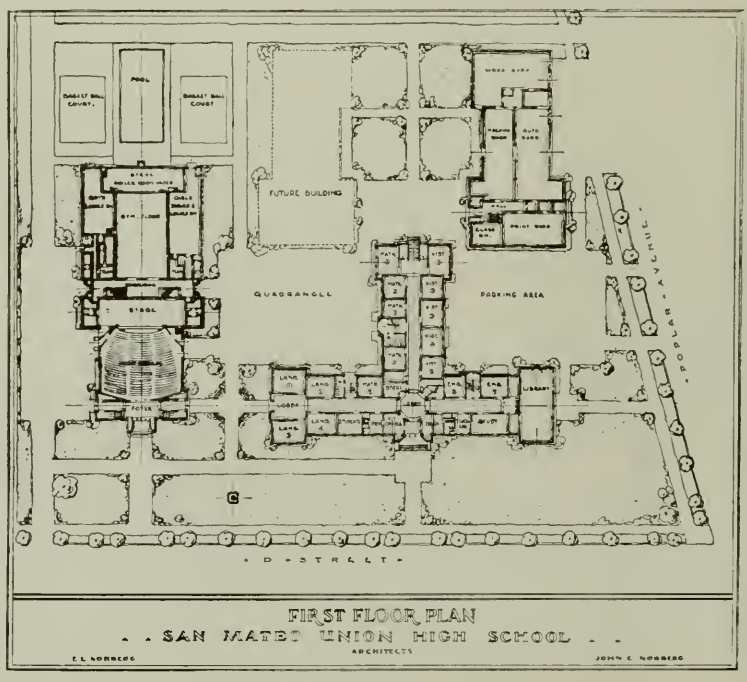
TOWER, SAN MATEO UNION HIGH SCHOOL, SAN MATEO, CAL.
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

ENTRANCE, SAN MATEO UNION HIGH SCHOOL, SAN MATEO, CAL.

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

UNION HIGH SCHOOL BUILDING, SAN MATEO, CALIFORNIA

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



FIRST FLOOR PLAN, SAN MATEO UNION HIGH SCHOOL, SAN MATEO, CAL.
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

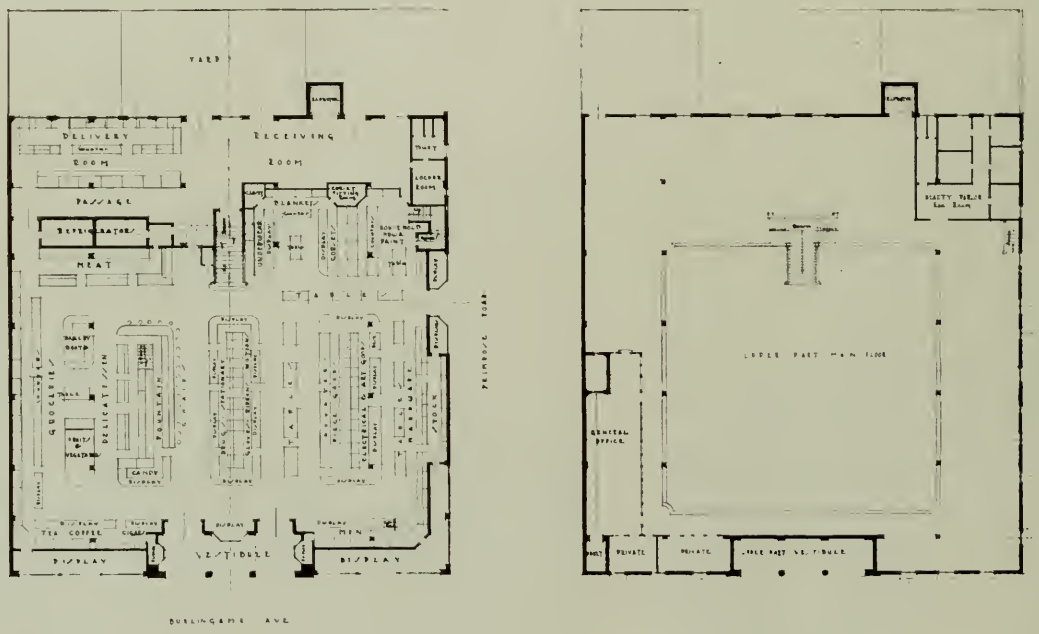
CALVIN COOLIDGE GRAMMAR SCHOOL, SAN MATEO, CALIFORNIA

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

GRAND AVENUE SCHOOL, SOUTH SAN FRANCISCO, CALIFORNIA

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

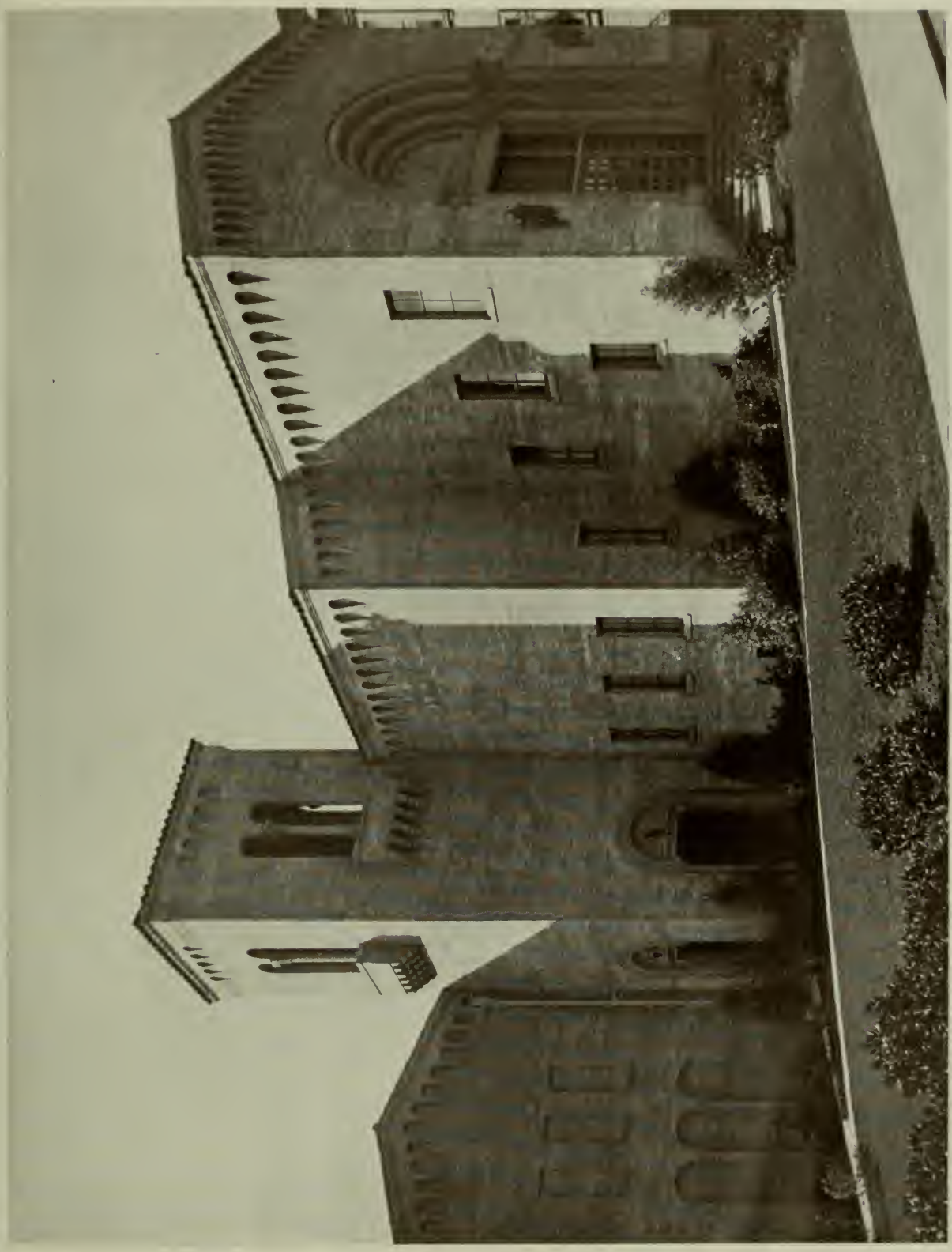
ENTRANCE DETAIL, STORE BUILDING FOR LEVY BROS., BURLINGAME
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



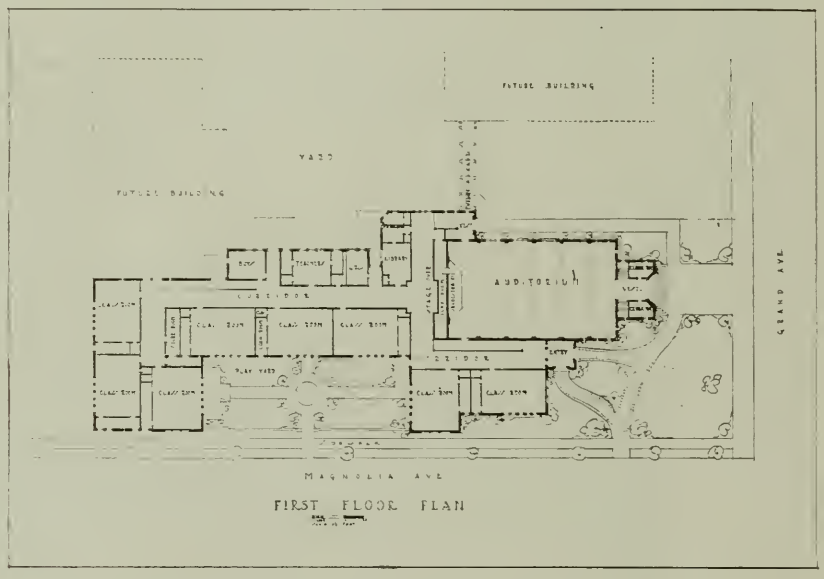
PLANS, BUILDING FOR LEVY BROTHERS, BURLINGAME

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

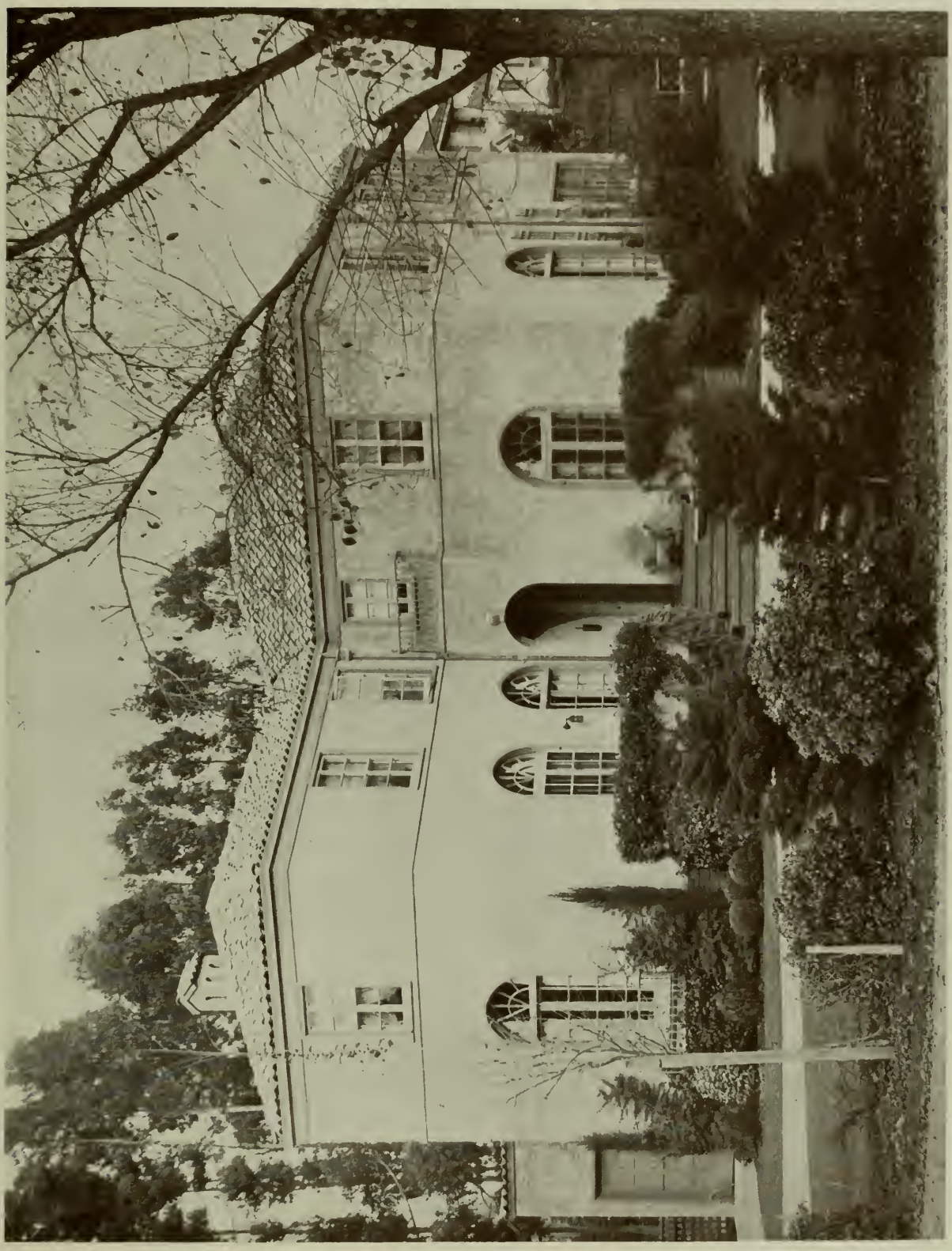
STORE BUILDING FOR LEVY BROTHERS, BURLINGAME
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



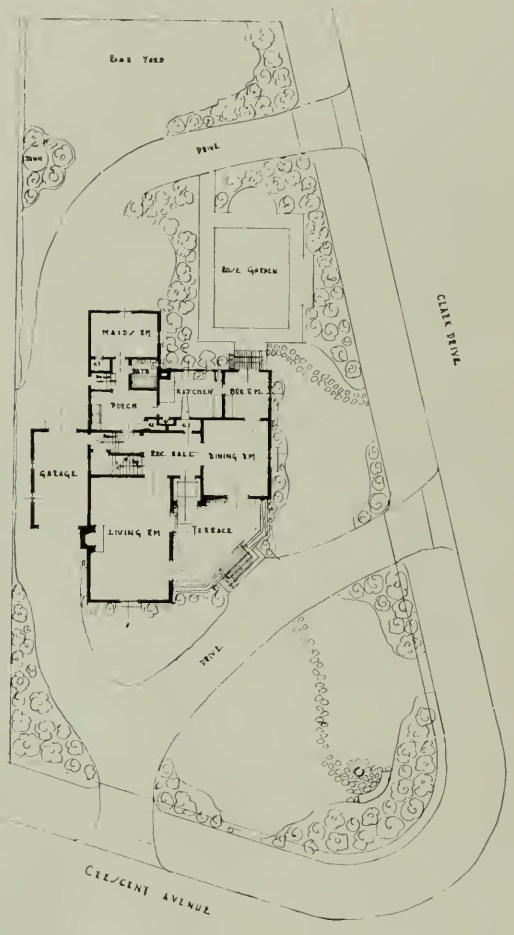
GRAND AVENUE SCHOOL, SOUTH SAN FRANCISCO
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



PLAN, GRAND AVENUE SCHOOL, SOUTH SAN FRANCISCO
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



WEINSTEIN RESIDENCE, SAN MATEO PARK, CALIFORNIA
E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS



• FIRST FLOOR PLAN •

• SECOND FLOOR PLAN •

PLANS, WEINSTEIN RESIDENCE, SAN MATEO PARK

E. L. NORBERG AND JOHN E. NORBERG, ARCHITECTS

ENTRANCE DOME, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH

HUGH R. DAVIES, ARCHITECT

George Haight, Photo

FOREIGN EXHIBIT BUILDING, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH

HUGH R. DAVIES, ARCHITECT

ENTRANCE TO STREET OF NATIONS, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH
HUGH R. DAVIES, ARCHITECT

THE BAZAAR, PACIFIC SOUTHWEST EXPOSITION, LONG BEACH
HUGH R. DAVIES, ARCHITECT

ELECTRIC REFRIGERATION

Installation and Specification Problems Discussed

By L. H. Bennett

THE almost overnight suddenness with which electrical refrigeration has come to be a taken-for-granted piece of equipment in the modern home and apartment, is difficult to realize. The architectural profession as a whole has met the situation satisfactorily, but not without marked exceptions.

Four major factors have contributed to this popularity. Real need for better food protection and convenience must be placed first. Then economic conditions have given us a public enjoying a standard of living that denies itself nothing of great appeal. Today's engineering and production facilities have proved themselves capable of producing thoroughly dependable and trouble-free refrigerators. Lastly, super-selling has interwoven the many benefits of owning an electrical refrigerator with life itself — health, convenience, love of entertainment, economy and most of the other so-called 'buying motives' have been well presented. Presented is perhaps, a weak way of putting it. From the pages of newspapers, from magazines, billboards, over the radio, over the bridge table, from well-trained salesmen — from every point the story is being driven home.

TYPICAL GENERAL ELECTRIC INSTALLATION FOR BETTER TYPE OF HOME

Merchandising surveys indicate that while only a small percentage of homes have electrical refrigeration, it bids fair to duplicate the complete reception given modern bath equipment—an infant clamoring for acceptance just in yester-generation.

A resume of facts indicates that here is a newcomer that is not to be denied. Houses that are built with electric refrigeration in mind will save the home-maker great inconvenience. In many instances where it is not possible to specify and embody an electric refrigerator at the time plans are drawn, a convenient place for subsequent installation will be highly appreciated. A space 40 inches wide will accommodate the average small home model; larger homes now commonly having the refrigerator specified.

Another simple forethought is to specify an ordinary electric convenience outlet either directly back of, or within eight feet of the cabinet. No drains or plumbing of any kind need be provided for the electric models, though this is necessary for the so-called absorption models using gas flame.

The problem of selecting the right size electric refrigerator is one that has given thinking architects a great deal of trouble. It is reported that housewives themselves com-

REFRIGERATOR ELEVATED TO CONVENIENT HEIGHT, WITH STORAGE COMPARTMENT BELOW

monly make a serious error in size selection. This is probably due to a confusion in use as compared with old-fashioned ice boxes. Housekeeping institutes have always advised against overcrowding the ice box. As a result, only certain articles have been subject to refrigeration.

Dry-cold—and plenty of it, always well below 50 degrees Fahrenheit—has led the housekeeper to move the pantry into the electrical refrigerator. This same dry-cold leads to a degree of food preservation unheard of in the past and allowing fewer trips to the market to suffice. The vogue of frozen dainties of wide variety requires shelf room. The whole plan of using electric refrigerators requires more room than the limited use to be expected from an ice box. One safe way to figure is to allow two cubic feet for each member of the family and one-half cubic foot for each expected guest. Experience with thousands of families proves this formula.

The cost of operating electric refrigeration is sufficiently lower than ice to justify the somewhat larger investment. Average

POPULAR MODEL FOR THE SMALL HOME

BUILT-IN UNIT FOR PRIVATE RESIDENCE

family sizes can be depended upon to operate for $1.50 a month—about the same as a 90-watt lamp. The largest models will operate only slightly higher under average use.

The architect is urged to use special care in selecting the make that will operate with least service, least noise, least power consumption, and yet give the service demanded. Adequate insulation is important. If this feature is neglected the power consumption needed to keep the temperature at 45 degrees will be excessive.

Electrical treatment, as well as mechanical principles, vary considerably. Investigation is advised, as correct information is better for all concerned than the homemaker's "I wish I had known."

Laud California Architecture

SAN FRANCISCO and other Coast cities might emulate Los Angeles and send East for exhibition, photographs and drawings of their recent architecture. The following appeared in the *Boston Globe* and is, indeed, complimentary to the versatility of our California architects:

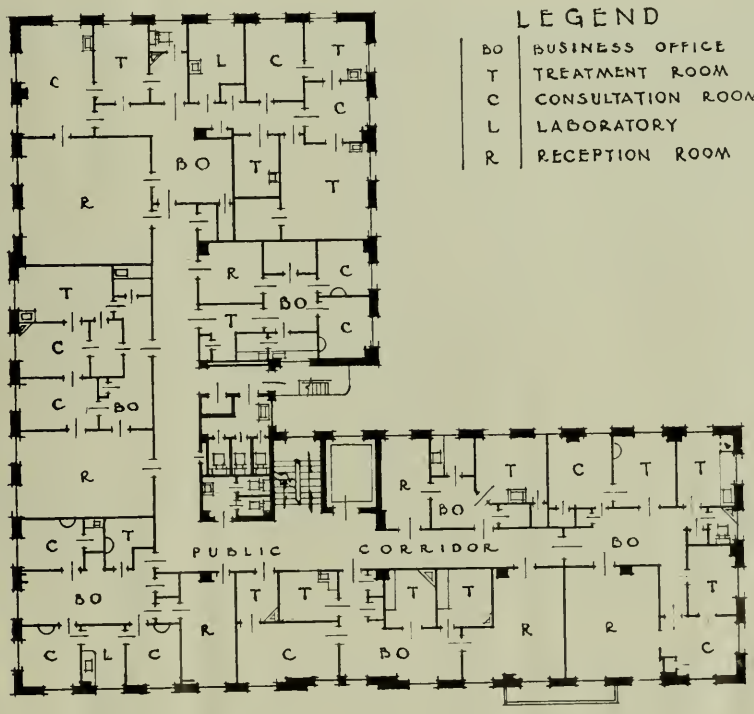
"At the Boston Architectural Club on Somerset street is an exhibition of photographs of some of the recent architecture in California. These include churches, libraries, clubs and business structures, in which one feels a distinctive character—something big, fine and impressive that has been woven out of Maya, Pueblo, Spanish-Colonial and skyscraper influences. The past is preserved in the spirit of the present.

"For instance, take the new Public Library in Los Angeles. There is a squat tower in the center with rather plain wings on either side. On each of these wings are stair towers different in character, from the central tower. But these towers complete a splendid unity in the building.

"The building of the Pasadena Coast Club looks rather gloomy from the outside—and massive, but contains a patio inside that is both light and beautiful, with fountain and a flower garden. That gloomy, massive exterior is but a setting for the gem within.

"And there is something very distinctive in the architecture of the First Baptist Church in Los An-

[Turn to Page 116]



THIRD FLOOR PLAN

MEDICO-DENTAL BUILDING, PALO ALTO

(See Page 43)

The ARCHITECT'S VIEWPOINT

¶ *The Louvain Library Episode*
¶ *Society of Architects of Alameda County*
¶ *Proposed State Association, California Architects*
¶ *Bath Room "Specialists"*

Contributing Editors
WILLIAM C. HAYS . . *San Francisco*
CARLETON M. WINSLOW . *Los Angeles*
HAROLD W. DOTY . . . *Portland, Ore.*
CHARLES H. ALDEN . . *Seattle, Wash.*

THOUGH it is no longer "news," there is still interest in the resignation of Whitney Warren as architect of the Louvain Library. Are the immediate causes merely a dispute as to the wording of an inscription, an adverse decision and temperamental petulance? Probably not!

The actual wording is not the sole consideration even from the owners' point of view. Certainly, in its relation to the architect's function as creative artist, the wording is more a matter of forms and spaces than of sentiment, or psychology. The artist accepts his program as given, and goes to work! He essays one composition after another of an arbitrarily determined sequence of words, endeavoring to fit the sense of the quotation to an artistic sequence of forms. Few clients understand that the inherent decorative possibilities of lettering are achieved only by fine intuitions. In the Louvain instance, the balustrade is a dominant element of the architectural fabric itself, and its design seems to be a distinguished composition such as any architect would sacrifice only for the best of reasons.

Perhaps an important consideration with Mr. Warren is the fact that the balustrade quotation is from no less a personage than Cardinal Mercier. The Latin wording, furthermore, had been ingeniously arranged to contain a chronogram, in medieval fashion, whereby the date numerals are placed in their proper sequence.

The main facts leading to the "break" seem to be: first, the University authorities thought it best not to proclaim (or perhaps even to continue holding) the attitude more than hinted at in such frank phrases as "destroyed by German fury, restored by American generosity"; second, Mr. Warren—living safely away from potentially unfriendly frontiers—saw no reason for changes, and so stated—vehemently, as is his normal manner of expression; third, Mr. Hoover, on being appealed to as final arbiter, made the obviously indicated decision that it is proper for the University authorities to determine upon any sentiment to be so permanently promulgated as when it is graven upon stone.

The little Latin word "furore," proposed in the balustrade, seems to have raised a furore in the sense of our own English tongue.

* * * *

"PRINCIPLES and Purposes of Architectural Practice"—a neat folder just now issued by the Society of Architects of Alameda County—should prove an enlightening document and tell client, architect and builder, in concise form, much that needs reiteration. The facts as presented are grouped under the headings, "Architecture and the Architect," "The Architect and the Owner," "The Architect and the Builder," "The Architect and the Building Contract," "The Architect and His Employment," "The Architect and His Fee."

Under "Architecture and the Architect" is a statement in simple words which, while not attempting a very concise definition, points out the fundamental fact that Architecture is "a blending of beauty with usefulness in the design of buildings." It wisely emphasizes also the value of an architect's service to the client in the study of economic phases of building problems.

Few prospective owners realize, unless they have had previous experience, the varied tasks of an architect, and the paragraph under the heading "The Architect and the Owner" is an explicit statement in this regard. "The Architect and the Building Contract," another heading, carries further the outline of the architect's functions after the drawing stage is well advanced or completed. The other paragraphs treat simply and directly of their particular subjects.

The last page of the folder has to do with the relations of members of the Society, to themselves and to each other (a sort of home missionary movement), by which the Society tells itself certain obvious facts, all of which, by the way, are more fully developed in the ethical documents of the American Institute of Architects, which presumably form the basis of this present statement. However, one shudders to think of the imputation, in next to the last paragraph, to the effect that "It is unprofessional, etc. . . . to wrongfully . . . *supplant or attempt to supplant . . . a fellow architect in any work upon which he has been retained *while claims for compensation therefor remain unadjusted.*" Doesn't the chronology cause chills to run up one's spine? How can "claims for compensation therefor remain unadjusted" *prior* to the time that by inference one architect supplants, or attempts to supplant, another? Are we to regard "supplanting," at any time, as other than vicious? The meaning intended by this paragraph is better expressed in both the Institute Code and the common code of decent morals: to supplant, or attempt to supplant, another (at any time) *or to accept a commission to do work upon which another has been engaged and dismissed, for known adequate reason, while claims of the former for compensation therefor remain unadjusted.* Or we misjudge our Alameda County friends!

*SUPPLANT—To take the place of, especially artfully or treacherously —to undermine—to destroy.—Standard Dictionary.

* * * *

COMES now the State Association of California Architects to join a procession in which already march the American Institute of Architects. The San Francisco and Los Angeles Architectural Clubs, the Alameda County Society of Architects, and for certain limited eligible groups, the Society of Beaux Arts Architects, Beaux Arts Institute of Design . . . and the architectural Alumni Societies.

Verily, of the making of architectural organizations there is no end!

The newcomer, which holds its first big meeting in San Francisco, October 5th, gives the architects of California an all-representative central body and according to its declaration of purpose: "the public will be informed of the value of an architect's services and the significance of his title 'Architect' in California. With the public welfare in mind, through education and publicity, the Association will secure for the architects that recognition to which the profession is entitled."

Dare one hope that its educational campaign may also aim to dissociate the legitimate architect from the adherents to the promoter-peddler obsession, with its inevitable damage to the architect's position in community life?

"The Association is arranging to employ attorneys who will study the State law of California." Specifically, then, the Association will aim to provide practical mechanisms by which the State Law providing for the licensing of architects may be made effective. Good! The State Association has a definite *raison d'etre*: it should not trespass into any of the fields already set apart for and occupied by the older organizations.

* * * *

FROM a local "Trade Journal," the following:

"LOCATION OF BATHROOM IS REAL PUZZLE

"Planning the location of the bathroom is one of the trickiest single details in the creation of a home. It is one part of the work that *almost* requires technical service—the advice of a responsible master plumber *or an architect.*"

The writer seems to have taken a pessimistic view of the matter! (Italics are ours.)

WILLIAM C. HAYS, A. I. A.

The ARCHITECT AND ENGINEER

SINCE 1905

An illustrated monthly magazine of Architecture, Engineering and Allied Arts and Crafts.

The publishers disclaim any responsibility for statements made in the advertisements of this magazine. Member of the Western Business Papers Association.

Yearly subscription in advance to all parts of the United States, $3.00; Canada, $4.00; Foreign, $4.50; Single Copies 50 cents.

Publication Office:
1662 RUSS BUILDING, SAN FRANCISCO
Telephones Douglas 1828 - 1829

Vol. 94 SEPTEMBER, 1928 No. 3

St. Paul No Longer a Menace

THE famous St. Paul's Cathedral, London, is within sight of complete restoration. Four years ago this masterpiece of Sir Christopher Wren, though one of the architectural triumphs of the seventeenth century world, was a cracked and trembling ruin. So rapidly was it approaching collapse that a London municipal surveyor condemned it officially as dangerous.

Within reach of its shadow was the office of the London Times. Those responsible for the conduct of that journal realized the urgency of the case and started a fund for repairs which eventually reached a quarter of a million pounds. The best engineering skill was enlisted. The vast piers that support dome and roof were cut away and concrete and rustless steel were forced into the holes by hydraulic power until the entire core, previously of crumbling rubble, has been converted into a block of the hardest reinforced rock. The work is now declared to have succeeded beyond expectation. The piers have become compact. Two years' toil may still be necessary to complete the undertaking, but all doubt as to the stability of the structure has been removed. The incomparable dome and tower have been saved for the admiration of future generations.

Notes and Comments

WHEN a man decides to erect a building there are two human factors necessary to make that building operation a success. These two are the competent architect and the capable builder. The first essential to success is for the owner to secure a well-prepared and carefully studied set of plans and specifications and that is where the architect plays his vital part, for these plans in reality are the foundation of his building. Owners are at last beginning to realize the value which wide-awake building and loan associations give to an application for a building loan which is accompanied by a complete and thoroughly studied set of plans and specifications prepared by an architect of recognized ability. The loan companies have had their fill of incompetent designers. They have learned that only good architecture works for a profitable investment.

* * *

RECENTLY there has come to my notice a very interesting and worthwhile effort to assist the cause of the architect and put his services on a more profitable basis. The Meline Bond and Mortgage Company of Los Angeles is a corporation making building and mortgage loans and apparently they are taking a very firm stand for the value of the services of the architect. It is refreshing to find a corporation of this kind—one that seriously appreciates the value to the building public of the services of a reputable architect.

The Los Angeles concern is doing this in a very sensible and effective manner, having commissioned its consulting architect, Charles Kyson of Hollywood, to write a series of articles in the various publications read by the building public informing them of the vital importance of having their buildings designed by competent architects. This corporation is making higher construction appraisals on buildings where the services of experienced architects are utilized. This is an exceedingly worthwhile movement, and we hope to see the day when other mortgage loan corporations will take on like activities in the various cities of the

United States. The move illustrates what a vast field there exists for various businesses allied to the construction industry whose interests lie parallel to that of the architect, and whose welfare would also be served by helping to encourage better architecture by the more general employment of the architect.

Mr. Kyson has written an article for THE ARCHITECT AND ENGINEER, entitled "The Value of Architectural Service." It gives the profession of architecture the rating it receives at the hands of the average mortgage and loan corporation. Mr. Kyson's paper will appear in an early issue of this magazine.

* * *

OUR versatile Chicago correspondent, Mr. F. W. Fitzpatrick, consulting architect and inventor, is not an advocate of competitions. He says he has yet to be convinced that they are of any benefit to the profession. They are too "fuzzy," Mr. Fitzpatrick thinks. By that he says he does not mean to infer they are exactly crooked. Rather he would insinuate that they are just queer.

"Competitions," to quote Mr. Fitzpatrick verbatim, "are absolutely dependent upon the digestion, and everything else, of the judge or judges, prejudices and all. Why, here is one little test of the many I have made: The drawings were all placed. The committee of architects passed on them and we put the place marks on the backs of the perspectives. Then we shifted the drawings and asked the committee, still in session, to look them over again. The one they had marked first was placed third this time and the second was thrown out, and a brand new one was alotted first place.

"Again. One nice old chap was a professional judge some years ago. He knew and loved one style. Do you suppose any of the fellows in these competitions evolved what he, the competitor, thought was best for the building? No. If he was in the 'know' of things, he just worked up what he thought would hit the caprice, or rather antiquated and frowsy taste, of the judge. The men who really loved their profession accepted conditions as they were, and if they landed the job on such competitive designs, they trusted to the Lord and good luck to switch the owners over later on to what they, the winning architects, felt and knew would be best.

"Personally, I'd rather toss a penny for a job, if I were a practicing architect, than take chances on the best organized competition. Just as good and reasonable a show. And I say that as one who has probably been in more competitions than any living man today, and, with my client-architects, have won out in far more than the usual average of winnings per man or firm, and therefore have no personal reason to fight competitions. Yet I always go into one reluctantly and try and dissuade the other fellows, my associates or client-architects. But the architects are so deucedly optimistic that they will bite almost every time a competition is dangled before them."

* * *

WHEN Leon A. Zellensky handed me the lovely sketches he had made at Monterey and Carmel this summer, and which appear in this issue, he said, modestly: "And be sure and send my mother a copy of the book." Little did this twenty-four-year-old youth, full of promise and enthusiasm, realize that these sketches were destined to be the last of his life work, which his mother and others might enjoy. Stricken with influenza while in the office of his employer—William Edward Schirmer of Oakland—young Zellensky was taken to Mount Zion Hospital in San Francisco on August 30th and, in spite of the desperate efforts of physicians, pneumonia carried him away on the fifth day of September. In his passing the community has lost a young architect of great promise. Possessed of a keen appreciation of the arts, together with a fine technique, his friends predicted for him a brilliant career. Mr. Zellensky was a graduate of the University of California and a member of the Architectural Club. He had only recently been engaged by this magazine to do its lettering and other decorative work.

F. W. J.

WITH *the* ARCHITECTS

EIGHT STORY APARTMENTS

Albert H. Larsen, 447 Sutter Street, San Francisco, has prepared plans for an eight story, basement and sub-basement, Class A apartment building, 78.6x127 feet, to be built on the north side of Union Street, east of Hyde, San Francisco, for George A. Jevick. There will be fifty apartments, with all modern conveniences. The improvements will represent an outlay of $450,000.

The same architect has completed working drawings for a $70,000 three story frame apartment building to be built at 23rd and Guerrero Streets, San Francisco, for Victor Ronquist and for a $40,000 three story frame apartment building on West Portal Avenue, east of 15th Avenue, San Francisco, for M. G. Harper.

SAN JOSE ARCHITECTS BUSY

Messrs. Wolfe & Higgins, architects in San Jose, report considerable work in their office. They have recently awarded a contract for the San Jose Woman's Club Building, to cost $30,000. Plans have been completed for a two story reinforced concrete store and office building at Monterey for A. P. Pryor to cost $16,000, and they have also completed plans for several residences costing from $5500 to $12,000 each. Other work includes plans for an addition to a school building near Mountain View, Santa Clara County.

STOCK EXCHANGE

The San Francisco Stock Exchange has purchased the Sub-treasury Building at Pine and Sansome Streets and the building will be occupied exclusively by the Exchange upon completion of alterations to the interior. The two street facades will remain as at present. A seven story building will be erected by the Exchange adjoining the structure to house the printing department, clearing house, etc., of the Exchange.

SACRAMENTO LODGE BUILDING

Messrs. Kaufmann, Sahlberg & Stafford, Plaza Building, Sacramento, have completed plans for a four story reinforced concrete and brick lodge building for the Fraternal Order of Eagles to be erected on the corner of 15th and K Streets, Sacramento, at an approximate cost of $100,000. The bids have been taken and construction will start immediately.

BRICK STORE BUILDING

Frederick H. Meyer, of San Francisco, is preparing working drawings for a $70,000 one story Class C brick store building, 160x150 feet, to be built at Marysville, for N. Naify. There will be ten stores, one of which will be occupied by Montgomery, Ward Company and another has been leased to the United States government for a post office. Mr. Meyer has recently completed plans for three passenger depots for the Northwestern Pacific Railroad and construction of these buildings will be started immediately under the supervision of Mr. Hicks, chief engineer of the company. One of the depots will be at San Rafael, one at Mill Valley and one at Ross.

BERKELEY CAFETERIA BUILDING

Friends of James W. Plachek of Berkeley have been getting some amusement out of a recent trade paper announcement that he had been commissioned to design a bungalow type cafeteria for the Berkeley Board of Education at an estimated cost of $400,000. It was all due to a typographical error since the actual cost is to be only $4000. Mr. Plachek has quite a little high-class work in his office, including a hospital and an apartment building.

TWO APARTMENT BUILDINGS

Preliminary plans are being prepared by Joseph L. Stewart, Claus Spreckels Building, San Francisco, for two large apartment houses, one to be built on Vallejo Street, San Francisco, and to contain four hundred rooms, and the other to be built down the Peninsula, in the vicinity of Palo Alto, with forty-five apartments. The Peninsula structure will be six stories with steel frame and will cost $250,000.

OAKLAND BANK BUILDING

Construction is well under way at Oakland for a one story and mezzanine bank building for the Guarantee Building and Loan Association of San Jose. The architect is Albert F. Roller of San Francisco, who designed a similar building for the same client in San Jose. Barrett & Hilp are the contractors.

MARYSVILLE ELKS BUILDING

Plans have been completed by Dean & Dean of Sacramento for a two story Class C lodge building at Marysville for the Elks Club of that city.

COMPETITION FOR ARLINGTON TOMB

Five designs have been chosen by the Jury of Award from seventy-three submitted in the Competition for the Tomb of the Unknown Soldier, as a basis for a final design to be selected for the completion of the tomb at Arlington.

The five designs were submitted by the following: Schweinfurth, Ripley & Le Boutillier, of Boston; Thomas Hudson Jones, sculptor, and Lorimer Rich, architect, of New York; Harry Sternfeld, registered architect; Boris Riaboff, architect, and Gaetano Cecere, sculptor, of Philadelphia; James Earl Frazer, sculptor, and Egerton Swartwout, architect, of New York; and Horace W. Peaslee, architect, Carl Mose, sculptor, and Charles Eliot, 2nd, landscape architect.

The Jury of Award consists of Charles A. Coolidge of Boston, Paul P. Cret of Philadelphia, and D. H. Burnham of Chicago, Mrs. William D. Rock of Philadelphia, and Colonel Hanford MacNider of Mason City, Iowa.

Each of the competitors will be paid $500 for his work. After the final selection, revisions may be made to meet the requirements of the Arlington Cemetery Commission, the American Battle Monuments Commission and the Fine Arts Commission. Then the design will go to the Secretary of War for acceptance.

HONOLULU ARCHITECT BUSY

C. W. Dickey, formerly practicing architecture in Oakland and now in Honolulu with offices in the Damon Building, writes that the following work has been started in his office since the firm of Dickey and Wood was dissolved:

Maui County Library, $75,000; Warehouse for the Pacific Guano and Fertilizer Company, $30.000; House for Dr. W. D. Baldwin, Maui, in association with William d' Esmond, architect of Maui, $90,000. The following work, partially completed under the firm name of Dickey and Wood, is being carried on under Mr. Dickey's name: Kona Hotel, $50,000; Kawaiahao Church additions, $55,000; Alexander and Baldwin Building, $1,100,000; Library of Hawaii, $300,000; City Hall, $750,000. On the latter building were three associate architects, Dickey and Wood, Robert Miller and Rothwell, Kangeter and Lester. Contract on the City Hall has been let and construction is under way. Mr. Dickey is also working on sketches for a new building for the Honolulu Star-Bulletin.

PERSONALS

Ralph C. Flewelling, architect, announces the removal of his office from 423 Camden Drive to Suite 7-9, Beverly Arcade Building, 450 No. Beverly Drive, Beverly Hills, California.

Keith Elliott Ponsford, 900 Creed Road, Oakland, has been granted a certificate to practice architecture in California.

Arthur C. Munson, 1103 Story Building, Los Angeles, has moved his office to Room 312, 2024 W. Sixth Street, Los Angeles.

SMALL HOUSE PLAN SERVICE

The Los Angeles Architectural Club has moved its "Small House Plan Service" to the ground floor of the Architects' Building, Fifth and Figueroa streets, Los Angeles.

In order to add to its collection of plans, the club is encouraging local architects and draughtsmen to submit new ones for its approval. The sole requirement is that they should cost under $7000 to build, for it is thought that houses above that require the active supervision of an architect.

UTAH CHAPTER ACTIVE

The Utah Chapter of the American Institute of Architects has been exhibiting at the Hotel Utah a collection of 500 fine pictures showing the various styles of architecture in use in Germany from medieval to modern times. The exhibit was on the beautiful mezzanine floor of the hotel. It attracted considerable attention.

JUNIOR COLLEGE PLAN

Preliminary plans are being prepared by A. A. Cantin, Flatiron Building, San Francisco, for a gymnasium and classroom unit to the Junior College at Kentfield, Marin County. Mr. Cantin has also been commissioned to prepare plans for a private hospital in Martinez for the Martinez Hospital Association.

OAKLAND SCHOOL BUILDING

Plans have been completed by John 1. Easterly, Howden Building, Oakland, for the new Junior High school building to be erected on 33rd Street, Oakland. There will be twenty-seven classrooms and an auditorium. Construction will be of steel and brick. The estimated cost is $275,000.

ARCHITECTS ADOPT STANDARD SIGN

Official adoption of a sign to be placed by members of A. I. A. upon work under construction by them was a feature of the summer meeting of the Washington State Chapter, held at Point Defiance Park, Tacoma. The adoption of this not unattractive placard is part of a publicity campaign being carried out by the Washington Chapter to popularize the architect. The sign bears the name of the architect and, although the size is allowed to vary, the form is dignified and uniform in all cases.

COAST BUILDING STATISTICS

Los Angeles was fifth among the cities of the United States in building for the month of July, Philadelphia being third and Detroit fourth. San Francisco was twelfth, Portland fourteenth, Seattle eighteenth, Oakland thirty-eighth and Long Beach forty-first on the roll of 51 cities reporting a million dollars' worth of building or more for the month.

Building permits issued in 580 comparable cities and towns during July aggregated $338,819,900 in value, as compared with $313,666,380 for the same month a year ago and $368,460,700 for June, 1928, according to statistics compiled by S. W. Straus & Co. They see in the substantial volume of permits for July an indication of a "continuance of construction activities during the first part of the approaching fall season in the centers of population."

California is ranked third among the states in building for July, being surpassed only by New York and Illinois.

RESIDENCE CONTRACTS AWARDED

Messrs. Miller & Warnecke, of Oakland, have recently awarded contracts on three residences in the East Bay section. One is a $50,000 house in Piedmont, the second is a $15,000 house in the Piedmont Estates for L. B. Foote, Jr., and the other is a Spanish home in St. James Wood for Mrs. G. D. Wait.

EDUCATIONAL COURSES FOR BUILDER

Three courses of particular interest to builders, contractors, engineers and others in contact with contracting problems mark the fall schedule of the University of California Extension Division.

Norman B. Green, consulting structural engineer, will conduct a course in strength of materials; Grover C. Polson, head of the industrial drawing department of the Vocational High School, Oakland, will give instruction in reading simple blueprints for the building and metal trades while an advanced course in the same subject, outlining methods of estimating and comparing costs, will be given by Walter J. Huston, head of the shop department of the same school.

BRANCH BANK BUILDING

Plans have recently been completed and contracts awarded in the offices of C. R. Collupy, 464 California Street, San Francisco, for a two story reinforced concrete bank building at Fillmore and O'Farrell Streets, San Francisco, for the American Trust Company. The total cost of the work will be $75,000.

Another branch bank building for which plans have been completed will be erected at Stockton and Green Streets for the Bank of Italy, and this structure will also cost about $75,000. H. A. Minton is the architect.

BUILDING AND LOAN BUILDING

A two story reinforced concrete bank building for the Central Loan Association of Alameda is being designed by William Edward Schirmer of Oakland in the new modern type of architecture. The building will have a twenty-five -foot frontage and a depth of one hundred feet, and will be unique in design.

BERKELEY OFFICE STRUCTURE

Plans have been completed and a contract has been awarded for a two story reinforced concrete office building at Shattuck Avenue and Addison Street, Berkeley, for the Mason-McDuffie Company. The architects are W. H. Ratcliff, Jr., and Edwin Snyder, associated.

DISSOLUTION OF PARTNERSHIP

The contracting firm of Grace & Bernieri, Claus Spreckels Building, San Francisco, has been dissolved and John Grace, senior member of the firm, will continue in the contracting business under his own name. E. N. Bernieri, his former partner, is now traveling abroad.

APPOINTED ENGINEER

C. E. Plummer has been appointed to the position of chief chemical and metallurgical engineer for the Robert W. Hunt Company, engineers. His headquarters will be in their general office, 2200 Insurance Exchange, Chicago. Mr. Plummer is a graduate Chemical Engineer of the University of Michigan, with his master's degree in chemical and metallurgical engineering from the University of Minnesota. He has been connected with the Bureau of Mines, Bureau of Standards and with the Union Carbide and Carbon Company in charge of important work in their research laboratories.

POSTER COMPETITION

First prize of $200 in the competition for posters featuring the city of Santa Barbara, held under the auspices of the Santa Barbara School of the Arts, was awarded to Betty Shropshire, San Diego Academy of Fine Arts.

The second prize, a tuition scholarship in the Santa Barbara School of the Arts, valued at $150, was won by Mary Herwig, Otis Art Institute.

First honorable mention was given to Jack Hanes, a graduate of the University of Utah. Henry A. Gottsche, Otis Art Institute, won second honorable mention.

YOUNGEST ARCHITECT

The Swiss can now boast that they possess the youngest architect in the world. For among the competitors who were invited to send in designs for the new national library was a boy of twelve years. His plan, which was sent in under the motto of "Eleven and three-quarters," was highly commended, and it was only later discovered to be the work of a mere child. It was not chosen by the jury, but no one guessed it was not the work of a talented and painstaking architect.

DUPLEX RESIDENCE FLATS

Plans have been prepared by John J. Fraunfelder, Story Building, Los Angeles, for a residence flat building to be built on Prince Street, Oakland, for Frank J. Mountain, Hunter-Dulin Building, San Francisco. The building will cost $10,000.

CLASS A APARTMENTS

Plans have been completed by Meyer-Radon Brothers, 6362 Hollywood Building, Los Angeles, for a six story Class A apartment building costing $250,000 for James L. Crown of 1661 Buckingham Road, Los Angeles. The location is in Santa Monica.

CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Senior Architect, $4,600 a year; Associate Architect, $3,200 a year; Assistant Architect, $2,600 a year. Applications for senior, associate and assistant architect must be on file with the Civil Service Commission at Washington, D. C., not later than September 26.

The examinations are to fill vacancies under the Office of the Supervising Architect, Treasury Department, in connection with the $200,000,000 public buildings program upon which the government has embarked.

The entrance salaries are $4,600 a year for the senior grade, $3,200 a year for the associate grade, and $2,600 a year for the assistant grade. Higher-salaried positions are filled through promotion.

Competitors will be rated on their education, training, and experience, and on specimens of drawings from tests furnished by the Civil Service Commission.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post office or customhouse in any city.

ARCHITECTURAL RENDERINGS

Chesley Bonestell, whose association with Willis Polk some years ago will be recalled, is now engaged in architectural work in New York City. Mr. Bonestell may return to San Francisco to reside next year. He has recently had published by Eyre & Spottiswode, London, several of his murals and architectural renderings of rare beauty, and permission has been obtained by the publishers of The Architect and Engineer to reproduce two of Mr. Bonestell's architectural subjects in this magazine at an early date. Readers may anticipate a treat, for the renderings are of exceptional merit.

CRANE COMPANY EXPANDS

Crane Company has bought the plant of the Lily Foundry Company on East Twenty-sixth street, near Indiana street, Los Angeles, and will manufacture goods for distribution in the eleven western states. The property consists of five acres with foundry and factory for the making of iron and enameled products. The plant will be rearranged and enlarged. L. Wolff, vice-president of the Crane Enamelware Company, will supervise the starting of the plant.

SOCIETY and CLUB MEETINGS

LOS ANGELES ARCHITECTURAL CLUB

The August meeting of the Los Angeles Architectural Club was held on the 28th, at the Artland Club. Two noted speakers were present.

W. G. Blossom, field superintendent of education of the Southern California Edison Company, spoke on the subject of Electricity. His lecture consisted of a preparatory talk describing the beginnings of the electrical industry, the early development of steam and hydro-electric operations, and the faith and initiative necessary to bring the Southern California Edison Company's great enterprise up to the point which has now been reached. The speaker sketched the tremendous program known as the Big Creek Project, involving construction work estimated to cost $375,000,000, or $15,000,000 more than the cost of the Panama Canal.

The talk was followed by two reels of wonderfully interesting motion pictures showing scenes of the high Sierras seventy-five miles northeast of Fresno. There were many scenes of dams, power houses and tunnels, along with "shots" of the great truck trains hauling the supplies and materials to the eighteen camps.

The second speaker was Wallace Waterfall, chief acoustical engineer of the Celotex Company, whose subject was Acoustics. His talk was enlivened by demonstrations of instruments used in connection with this work. He went thoroughly into the subject of sound insulation and acoustics.

* * *

On September 4th club members enjoyed a delightful house warming and dinner given by A. B. Heinsbergen at his new studio, 4715 Beverly Boulevard. Vaudeville acts and the famous memory expert, Mr. Benton, added to the entertainment of the guests.

* * *

The Los Angeles Architectural Club sponsored, during the month of August, an architectural exhibit at the State Building in Exposition Park. Architects whose work was represented were: Messrs. H. Roy Kelley, Wesley Eager, T. C. Kistner, Norman Marsh, Newton & Murray and Gene Verge.

* * *

If the club is to carry on the important work which has been planned, a larger organization is essential. New members are coming in, but not as many as are needed. Those who have added themselves to the membership list during the past month are: Richard J. Kemp, 908 N. Louise Street, Glendale; Isadore Lewis Kohen, 3221 W. 27th Street; George Gustave Lourdou, 2504 Virginia Road; Robert Looser, 4209 Latonia Avenue; Lee W. Felts, 5335 Hillcrest Drive; Nelson J. Harvey, 1210 W. 28th Street; and Aubrey St. Clair, 432 Athens Street, Altadena.

OPEN PERMANENT OFFICES

A meeting of the members of the State Association of California Architects, Southern Section, was held in the Chamber of Commerce Building, Los Angeles, August 2. A. M. Edelman, chairman of the executive board, announced that permanent offices of the Los Angeles district have been established at 528 H. W. Hellman Building. He also stated the executive board and advisory council had decided upon the dues which members are to pay. The initiation fee will be $5 and dues for the first year $10.

Myron Hunt outlined the work done to date on the constitution and by-laws of the organization and announced that a special committee had been appointed by the directors, consisting of Albert R. Walker and Richard C. Farrell, to study and approve the tentative draft as drawn by the executive board.

LOS ANGELES CHAPTER

The Biltmore Hotel at Santa Barbara was the place of meeting of the members of Southern California Chapter of the American Institute of Architects, on August 14th. Winsor Soule, of Santa Barbara, took charge of the afternoon's entertainment, which included a preview at the Lobrero Theatre of the Murals for the St. Francis Hotel, San Francisco, by Alfred Herter. Reginald D. Johnson, architect of the Biltmore, arranged an inspection tour of the hotel for the members.

Professor Floyd Watson, of the University of Illinois, speaker of the evening, gave a short talk on acoustics, illustrated by lantern slides.

OLYMPIC HOTEL ADDITION

The United Hotels Company of America will build a $1,000,000 addition to the Olympic Hotel, Seattle. Architectural plans for the structure are being prepared by R. C. Reamer of the Metropolitan Building Company.

SAN FRANCISCO ARCHITECTURAL CLUB

The monthly business meeting of the San Francisco Architectural Club was held September 5th, President Lawrence Keyser presiding. Minutes of the last meeting were read and accepted without comment.

While August is ordinarily a quiet month in the club's affairs, enough activity has been going on to lend interest to the meeting.

The question of obtaining a permanent place of abode for the club, not necessarily owning a building, came up for discussion again, and a committee was appointed to study the situation and see what could be done. Messrs Monk, Renaud, Williams and C. J. Sly, the originator of the idea, are entrusted with the responsibility of solving the question.

The problem of where, why and how of founding a scholarship has been entrusted to Messrs Burnett, Jansen and Nordin for its solution.

Mr. Cole of the Gladding, McBean Co. has invited the club members to a week-end trip and party at the Lincoln plant of the concern. Those who are positive that they will be able to go are urged to sign up in the club rooms.

The club members will meet at the Sacramento River boat at 6:30 p.m., September 21st (Friday evening). Dinner will be served on the boat.

After an all-night trip on the river, automobiles from the Lincoln plant will meet the members, Saturday morning, at the dock, and convey them thirty miles up the valley to the plant. Swimming and sports will relieve the tension of the heat of the valley, and after dinner the machines will take the members back to the 6:30 boat, which will arrive in San Francisco, Sunday morning.

Ira has planned a theatre party to take place early in October, at the Alcazar.

The atelier season will open September 28th, and those interested are urged to get going on the first project of the season. Scholarships are valuable and are available to those willing to work for them.

Rome Blas, holder of two scholarships, has written a humorous letter to the boys of his travels in Spain and Italy, and promises to give the atelier the benefit of his travels when he arrives home.

22 STORY HOTEL

A 22-story hotel, to contain 1000 rooms, will be erected in Portland on the corner of Broadway and Jefferson Streets, site of the old Ladd residence, if plans announced by Claude S. Jensen, former theatrical man and president of the Jensen Investment Company, are fulfilled.

STATE ASSOCIATION

The first convention of the State Association of California Architects will be held at the Clift Hotel, San Francisco, on October 5th.

The organization was formed under the guiding hand of the California members of the American Institute of Architects. The intention is to include in the membership as many as possible of the 1200 registered architects of the state. The Executive Board consists of A. M. Edelman, Chairman; Albert J. Evers, Vice-Chairman; William I. Garren, Secretary-Treasurer; Natt Piper, Assistant Secretary-Treasurer; John C. Austin, Myron Hunt, Mark T. Jorgensen, Charles F. B. Roeth and Albert R. Walker.

For the forthcoming convention, committees have been appointed to provide for the accommodation and entertainment of the 400 architects who are expected to assemble.

These committees and the chairman of each are: Halls and Meeting, H. H. Gutterson; Entertainment, Harris Allen; Reception, A. Appleton; Publicity, Irving Morrow.

Delegations of architects are expected from all of the principal cities of the state.

THE ENGINEER AND HIS FEE

A professional undertaking on a commission basis is quite different from a strictly business undertaking on a similar basis, in the opinion of the district court of appeals of California. That is the inference, at least, to be drawn from a decision handed down by the court in a case appealed from the Los Angeles County Superior Court in which the higher tribunal held that E. H. Kennard, an engineer who had contracted to prepare plans and supervise the construction of a plant for the American Grinding Company on a commission basis, was not entitled to pay because he had not completed his undertaking. When the work was about 80 per cent completed, it was claimed by the company, the engineer left on a trip to Europe. He sued for his commission and was allowed pay for the portion of the work done by the Superior Court. This ruling was reversed by the Court of Appeals, which upheld the contention of the company's attorney that a fee for professional service was not collectible unless the service to be performed was entirely finished.

TWO STORY WAREHOUSE

Joseph Pasqualetti is to build a two story reinforced concrete warehouse on his Brannan Street property in San Francisco for the Pacific Goodrich Rubber and Tire Company. The plans were drawn by Mr. Pasqualetti's engineer, C. W. Zollner.

ARCHITECTS' BROCHURE

A brochure comprising one of the finest series of photographic studies in architecture ever produced is soon to be issued by the Monolith Portland Cement Company of Los Angeles.

Securing the photographs and data has been accomplished by Richard Requa, member of the firm of Requa & Jackson, architects of San Diego, who has recently returned from a three months' trip abroad. Mr. Requa's mission was to secure photographic studies of buildings and architectural details which could be compiled for distribution to architects. He visited a number of places in Spain, as well as Morocco, Tunis, Algiers, France and England, and returned with several hundred negatives and a few thousand feet of motion picture film.

The collection includes an unusually fine group of homes, public buildings, interiors, grill work, doors and other architectural designs. It is hoped that the new volume will be ready for distribution, January 1, 1929. A similar brochure was prepared by Mr. Requa and distributed by the Monolith Company two years ago.

Following the policy advocated by Theodore Roosevelt, that "every person should contribute something to the upbuilding of the business or profession from which he makes his living," the Monolith Company has taken this means to be of service.

GAS FOR HEATING

The American Gas Association estimates that approximately 52,000,000 persons in this country are served by gas for heat through the use of 9,800,000 stoves, 3,400,000 water heaters, 4,400,000 space heaters, and several hundred thousand central house-heating systems. The last named use is still only at the beginning of its development but since 1919 has increased more than 2,000 per cent.

The rapid expansion in the use of gas for heating is being duplicated on a smaller scale in its use for cooling purposes. Iceless refrigeration has created another market for gas, and gas refrigeration is claimed to be more economical than refrigeration by electricity. A possible extension of this function may exist in the use of gas as a general house cooling system in the summer which would balance its use as a heating medium in the winter months.

PORTLAND HOTEL

Work on the new Baker Community Hotel, plans for which have been prepared for several weeks, will be started within a short time and completed within eight months, according to Frank Hummel, architect.

MORE ABOUT THE WHITE ANT

Editor, The Architect and Engineer,
San Francisco, California.

In your issue of February, 1928, on page 47, I ran across a very interesting article upon the devastating habits of the white ant. The writer, Mr. K. W. Dowie, presents a true and excellent article upon the subject, as I can bear him out, having been a resident of the Philippines for nineteen years, and saw the devastating work of the ants, not alone in my own house but also in other buildings.

There is one statement made by Mr. Dowie, however, which I do not quite agree with. In this connection, it is an interesting fact that three species of the Eucalyptus are said to be termite proof. From my own experience, I find they are not.

Messrs. Findley & Co., of Manila, P. I., imported Jarrah from Australia, to protect the piling of their dock in the Pasig river from teredos. They sheet piled their whole river front and if I remember correctly the piles did not last over two years; the teredos grow fat on it.

The Findley Company had a fire at their mill and I got a load of Jarrah very cheaply to build a large chicken house at my home, as their superintendent recommended it as being *ant proof*.

The lumber was piled in my yard and it lay there for a month before I started to build the house, and to my surprise the ants were busy already. They had started from the bottom layer of boards and between them. I was as persistent as the ants and built the chicken house, but it did not last over three years. There was not a board in it which had not been attacked and consumed more or less.

On account of my experience with Jarrah I would not recommend it for mudsills, as the termite would attack it from the underside, between it and the concrete.

There are several species of lumber in the Philippine Islands which are termite proof. I do not remember all of their names, but if anyone interested will write to the Bureau of Forrestry, Philippine Islands, they may obtain detailed information on the subject.

There is a way to keep the termite from eating upwards inside of the studding, and that is to bore a three-quarter hole about nine inches from the bottom slanted downwards to within an inch or so to the opposite side of the studding and fill it frequently with creosote.

—H. C. Liebenow.

264 San Jose Avenue,
Los Gatos, California.

The MONTH'S MAGAZINES

This Department is edited primarily, not as a review and criticism of other magazines, but to inform readers of The Architect and Engineer of the contents of those which they may not regularly see. The tables of contents as given are therefore not necessarily complete. Matter deemed negligible has been omitted. Items preceded by an asterisk (*) are to some degree conspicuous for interest or merit. Matter preceded by the sign (†) has appeared in The Architect and Engineer. The editors' comments are in small type, indented.

THE ARCHITECTURAL FORUM
August, 1928

TEXT

The Architecture of Denmark; Part I. *By Dr. Tyge Hvoss* (illustrated with views in Copenhagen, Denmark, Elsinore, etc.).

*The Town House of William Ziegler, Jr., *William Lawrence Bottomley, Architect. By Matlack Price.*

The First Baptist Church, Plainfield, New Jersey; *Hobart B. Upjohn, Architect. By Otto F. Langman.*

Some Domestic Work of Baillie Scott. *By William Patterson.*

*The Competition of the New Haven City Hall.

A Regency House at Farnhurst-by-New Castle, Delaware. *By Harold Eberlein.*

Architect and Contractor, Co-workers. *By A. Kenneth McKeand* (illustrated with progress pictures of office and other buildings).

Architectural Use of Cast Stone. *By Joseph B. Mason.*

*Better Stucco Houses. *By Arthur C. Alvarez, Associate Professor of Civil Engineering, University of California.*

The Structure of Indoor Tennis Courts. *By Frank W. Skinner.*

PLATES

The Marble Bridge, Copenhagen.

Colonnade at Amalienberg Castle, Copenhagen (Designed by Harsdorff).

Town Hall Square, Copenhagen.

Peter Lip's House, Copenhagen.

*House of William Ziegler, Jr., New York; *William Lawrence Bottomley, Architect.*

First Baptist Church, Plainfield, New Jersey; *Hobart B. Upjohn, Architect.*

University Baptist Church, Baltimore; *John Russell Pope, Architect.*

Mr. Scott's House, Eden Bridge, Kent; *Baillie, Scott and Beresford, Architects.*

Elevations and Plans for Country House; *Baillie, Scott and Beresford, Architects.*

*Winning Design in the New Haven City Hall Competition; *Egerton Swartwout, Architect.*

*Other Competitive Designs for the New Haven City Hall. *By Douglas Orr; Harrison E. Baldwin and Paul P. Cret; Walter Shiner and Dennison and Hirons; Zantzinger, Borie and Medary, Architects.*

THE ARCHITECTURAL RECORD
August, 1928

TEXT

*The Architecture of the City Building, Asheville, North Carolina. *By Douglas D. Ellington.*

A Tea House on the Herbert Estate, Augusta, Georgia.

*In the Cause of Architecture, VII. The Meaning of Materials—Concrete. *By Frank Lloyd Wright.*

The Macy Exposition of Art in Industry.

The City of Columbus. *By Edwin Laclede Howard.*

Early American Architecture and The Allied Arts—A Bibliography. *By Richard F. Bach.*

PLATES

*City Building, Asheville, North Carolina (in colors), *Douglas D. Ellington, Architect.*

Tea House on Mrs. John Herbert's Estate, Augusta, Georgia; *Scroggs and Ewing, Architects.*

*Dining Room, Bay Innes House; *Frank Lloyd Wright, Architect.*

*Freeman House, Los Angeles, *Frank Lloyd Wright, Architect.*

Church of St. Antonius, Augsberg, Bavaria; *Michael Kurz, Architect.*

*City Building, Asheville, North Carolina; *Douglas D. Ellington, Architect.*

The Cathedral of Santo Domingo.

ARCHITECTURE
August, 1928

TEXT

Lithography in Architectural Rendering. *By Rayne Adams* (illustrated from lithographs *by J. Richard Rowe, Donald Douglass and Earl B. McKinney*).

Photography of Interiors. *By Eugene Clute.*

PLATES

Entrance to the Great Tomb of Aboo Simble, Nubia. From an old lithograph by *David Roberts, R. A.*

*Alterations to St. Paul's Cathedral, Boston; *Cram and Ferguson, Architects.*

Chicago Board of Trade Building; *Holabird and Root, Architects.*

Views of a Modernistic Apartment. *By William E. Lescaze.*

House of Edwin Stewart, Rumson, New Jersey; *Alfred Russelle, Architect.*

House of Reginald Halladay, Cresskill, New Jersey; *Frederick T. Warner, Architect.*

House of William Devereaux, Detroit, Michigan; *J. Ivan Dise, Architect.*

*House of Mrs. Grace K. Bingham, Santa Barbara; *Carleton Monroe Winslow, Architect.*

House of Frank Bracher, Scarsdale, New York; *Eugene J. Lang, Architect.*

Grand Rapids Trust Company Building; *Smith, Hinchman and Grylls, Architects and Engineers.*

THE AMERICAN ARCHITECT
August 5th, 1928

TEXT

*The New Renaissance of Architecture. *By George C. Nimmons.*

*Residential Halls, Cornell University; *Day and Klauder, Architects.*

The Design of Bank Interiors.

A Group of Buildings Reproduced from a Series of Working Photographs (original negatives by *Dwight James Baum, A. I. A.*).

Glass Painting as Architecture. *By Chrystal Kuball.*

PLATES

*Sears, Roebuck & Company Mail Order Store, Minneapolis; *Nimmons, Carr and Wright, Architects.*

Sears, Roebuck & Company Retail Store, Los Angeles; *Nimmons, Carr and Wright, Architects.*

*Sears, Roebuck & Company Retail Store, Detroit, Michigan; *Nimmons, Carr and Wright, Architects.*

Sears, Roebuck & Company, Retail Store, Minneapolis; *Nimmons, Carr and Wright, Architects.*

*Sears, Roebuck & Company Retail Store, Boston; *Nimmons, Carr and Wright, Architects.*

Proposed Apparel Manufacturers' Mart, Chicago; *Walter W. Ahlschalger, Architect.*

Baltimore Trust Company Building, Baltimore; *Taylor and Fisher; Smith and May, Associated Architects.*

*Residential Halls, Cornell University, Ithaca, N. Y.; *Day and Klauder, Architects.*

The Ambassador Hotel and St. Bartholomew's Church, New York (from a crayon sketch by *Theodore de Postels*).

House of William A. Greer; *Noel and Miller, Architects.*

†San Diego Trust and Savings Bank; *William Templeton Johnson, Architect.*

THE ARCHITECT
August, 1928
TEXT

Mr. Granders Says—"Have We Arrived?"

Relative to Country House Specifications. *By Leroy Barton, A. I. A.*

Thomas U. Walter (Part XI). *By Rexford Newcomb, A. I. A.*

PLATES

*Residence of Mr. and Mrs. Henry Kern, Beverly Hills, California; *George Washington Smith, Architect.*

*Residence of E. J. Kaufmann, Pittsburgh, Pennsylvania; *Janssen and Cocken, Architects.*

Residence of Duncan A. Holmes, Wheatley Hills, Long Island; *Treanor and Fatio, Architects.*

Residence of Roy S. Bonsib; *Goodwin, Thomas and Patterson, Architects.*

PENCIL POINTS
August, 1928
TEXT

*The Architectural Drawings of Henry Rushbury. *By Kineton Parkes.*

Roman Alphabets. *By Egon Weiss.*

Cost Accounting for Architects. *By Lloyd M. Hendrick, Jr.*

Drafting of Landscape Work. *By Eugene Clute.*

Working Photographs Should Be Kept Ready for Work. *By Leon Keach.*

PLATES

Shops at York Harbor, Maine, *Roger Bullard, Architect* (rendering in pencil and water color by *Schell Lewis*).

"Romainmotier, France" (water color by *C. Evans Mitchell*).

Orvieto, Italy (water color drawing by *Henry Rushbury*).

The Coliseum, Rome (pencil and wash drawing by *Henry Rushbury*).

Low Tide at La Rochelle (pencil drawing by *Henry Rushbury*).

Rue St. Louis, Paris (pencil and wash drawing by *Henry Rushbury*).

Lithograph. Portal at Rouen. *By John E. Dinwiddie.*

Pen and Ink Drawing by *William Heyer.*

Prize Winning Design for a Diplomats' Club. *By Cecil C. Briggs.*

WESTERN ARCHITECT
August, 1928
TEXT

Color in Architecture—XX Romanesque Period—II. *By Rexford Newcomb, A I. A.*

The Passing Show—Choice or Creation? Architectural Amenities. *By Arthur T. North, A. I. A.*

A Letter of Comment. *By Wm. L. Steele, F. A. I. A.*

The Impress of Nationality Upon Design. *By Arthur Peabody, A. I. A.*

PLATES AND ILLUSTRATIONS

"2130 Lincoln Park West Apartments," Chicago, Illinois. *Oman and Lilienthal, Architects.*

The St. Clair Hotel, Chicago, Illinois. *Oman and Lilienthal, Architects.*

Los Altos Apartments, Los Angeles, California. *Arthur E. Harvey, Architect.*

Color Plates. *By F. W. Fitzpatrick.*

Drawings: A Sketch. *By J. F. Booton.*

BOOK REVIEWS

By Edgar A. Kierulff

THE MONUMENTAL LIGHTHOUSE TO THE MEMORY OF CHRISTOPHER COLUMBUS: Prepared by Albert Helsey, F. A. I. A. Issued by the Pan-American Union, Washington, D. C.

This brochure, dealing with the competition which is open to architects of every nation for a memorial lighthouse in the Dominican Republic, contains in its beautifully arranged pages a description of the project, a descriptive history of San Domingo and the rules governing the competition.

The book is divided into three parts and two books, book two being entitled "First Impressions From Three Different Points of View."

This competition should be of great interest to American architects from several standpoints, historically, architecturally and competitively, we think, being the three foremost.

The prizes are more than generous and the winner will not only build a monument to the Great Navigator, but will create a lasting memorial to himself as an architect.

NEW GARAGE HARDWARE CATALOG

Richards-Wilcox Manufacturing Company announce publication of a new catalog on Garage Door Hardware No. 55 which the company considers one of the most complete and comprehensive books ever published on this subject. In it are fully illustrated and described, the complete R-W line of garage doors and hardware, door bolts and locks, floor guides, etc. The complete sets of hardware have been simplified and it is now an easy matter to choose the particular set needed for any specified job by a simple catalog number. The book contains 160 pages replete with valuable information for the architect, hardware dealer and contractor.

A copy of the book will be sent upon request, free of charge, to interested parties.

ROOF BULLETIN

Truscon Steel Company Bulletin No. 206 presents a complete review of Truscon steeldeck roofs, both the I-Plates and the Ferrodeck type. This Bulletin, in addition to giving structural and designing data, contains tables and graphs by means of which it is easy to determine the amount of insulation and waterproofing needed on any given roof to prevent heat loss and condensation. With such information available the task of selecting the best roof for any structure, particularly for buildings where controlled temperature and humidity are important, should be a comparatively simple matter.

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LAUD CALIFORNIA ARCHITECTURE

[Concluded from Page 101]

geles. The front facade is flanked by towers—one much taller than the other, thus varying the old Spanish-Moorish style, but beautifully balanced by other towers, preserving the architectural mass in a fine way.

"The decorative spirit of the Maya temples in Central America is preserved in the Mayan Theater in Hollywood. That is a unique bit of architecture.

"There is an impressive solidity and strength in the new Sears-Roebuck Building in Los Angeles—built compactly around a central tower and with vertical lines that give emphasis to the architectural character. It somehow seems to combine the temple and the castle in its exterior features.

"Another impressive structure is the Architects' Building in Los Angeles. The aim evidently was to give the greatest possible amount of light.

"The Wilshire Christian Science Church in Los Angeles with its single tower is also an impressive bit of architecture. The Professional Building in Beverly, California, is another in which there is a distinctive character.

"The Ebell Club of Los Angeles looks like an art museum from the outside, but inside it has all the fine characteristics of a Spanish hacienda.

"The Pasadena City Hall has one of the most beautiful domes in the country, and there are few buildings in the East of the apartment type that equal the Langham Apartments in Los Angeles."

HANDSOME ROOFING CATALOG

A handsome trade booklet has lately been published by the El Rey Products Company of Los Angeles and is being distributed to persons interested in building. It deals with the El Rey roofing products and is illustrated in colors. The booklet is 8½x11 inches and contains 28 pages. The cover shows a modern Spanish-California style two - and - a - half - story residence equipped with El Rey shingles in two colors. A panorama of the El Rey plant, 1633 N. San Pablo Street, Los Angeles, is placed on the first inside cover page. A prefatory note "to the trade" says "twenty-eight years of successful manufacturing experience in making roofing felt is behind El Rey roofing products. The company was in the business of making rag felt when the idea of asphalt roofing was first developed, and was one of the first concerns to begin its manufacture." The book shows seven illustrations of fine California homes, copies of 10-year and 20-year guarantee maintenance agreements, and much other information on roofing in general.

SAN FRANCISCO SCHOOL BUILDING

S. Heiman, architect in the Mechanics' Institute Building, has been commissioned to prepare plans for a Junior High school building at Powell Street, between Bay and Francisco Streets, for the City and County of San Francisco. The appropriation is $400,000.

LARGE APARTMENT BUILDING

Plans have been prepared by Norman A. Leech, 4452 Price Street, Los Angeles, for a skyscraper apartment building to be erected on Sunset Boulevard, Los Angeles, at a cost of $1,000,000 or more. There are to be seventy-eight apartments.

ENGLISH TYPE RESIDENCE

Plans have been completed by David J. Witmer and Loyall Watson of Los Angeles for an English type residence to be built in Hancock Park, Los Angeles, for Henry W. Swafford. The estimated cost is $60,000.

WHEEL FOR BUILDERS' EXCHANGE

The "United States," "California," "New York" —are merely a selection of words for the ready identification of a purpose. Other words or names could have been chosen and would have served the same end. It is the ingredients that make for the full purpose of the words or phrases.

"The phrase 'Builders' Exchange' should stand for the building industry just as 'United States' stands for its 118 million children," writes Geo. W. Israel, of the Pasadena Builders' Exchange, to the Editor of this magazine. Continuing, Mr. Israel says: "It would be just as logical to invert the name 'United States' and form divisions to work under the 'States United' as it is for so many divisions of the building industry to be functioning under the 'Go-It-Alone'—'Greater-Than-Thou'—divisional plan.

"The term 'Builders' Exchange' is absolutely a non-competitive term—it is the fountain head, the 'daddy' of every division of the building industry, and when every division of the industry accepts this thought and adds to their divisional name the affix 'Division of the Builders' Exchange'—when all of the many crafts in every local Exchange do this—there will spring into being the most powerful organization for constructive good in California. And why not? Stop and think—look around you everywhere. Outside of nature, everything which stops your vision is the outgrowth of your brain and labor as builders. If you do the work, why should you not command the respect, the true dignity due you?

"If you have not given the matter sufficient thought —if you have imagined yourself too busy, too big, to bother about it, or too darn stingy with your time—if by your inactivity you have acknowledged to your subconscious mind that you are egotistically too narrow or possibly too stingy—if you have fed up your 'other,' and possibly better self, on this line of blah-blah—for mercy's sake butt your head up against some city inspected stone wall and come out of it. Be yourself! For if you will use the same intelligence—the same superior brain power—in building up the importance of your life-chosen profession on a par with your physical and mechanical achievements—if you will—then to be a member of the Builders' Exchange of California will be your credential—your passport—to any spot on earth.

"I can see a wheel—unlike anything else I have ever seen. Within this wheel is a hub of gigantic proportions, and on this hub is engraven the name 'Builders' Exchange,' blazing out in broad relief. The sturdy spokes within this wheel are set by master craftsmen and on each is engraved—as we rotate the wheel:—Architects' Division of the Builders' Exchange; General Contractors' Division of —; Lumber Dealers' Division of —; Building Material Dealers' Division of —; Master Builders' Division of —; Master Plumbers' Division of —; Contracting Plasterers' Division of —; Roofers' Division of —; Sheet Metal Division of —; Art Stone Division of —; Brick Contractors' Division of —; Hardware Dealers' Division of —; Cement Manufacturing Division of —; Electrical Division of —; Hardwood Foor Division of —; Furnace and Heating Division of —; Finance, Insurance and Bond Division of —; Contracting Painters' and Material Division of —; Screen Manufacturers' Division of —; Structural Steel Division of —; Tile and Marble Contractors' Division of —; etc., etc.

"The massive tire on this wheel is of a texture as yet unknown, but its enduring qualities—its strength —is being added to by the divisional spokes and its tenacity, as time, intelligence and study go on, will be all sufficient to hold the monster vibration of this human dynamo, which is pulsating to a degree heretofore never dreamed of—for the power of intelligent and concerted action, where consistently applied, knows no bounds.

"This wheel is my vision and my suggestion for a State emblem of the Builders' Exchange."

PASSING OF RALPH McLERAN

In the death of Former Supervisor Ralph McLeran, San Francisco has lost a good citizen and a man who always worked for the betterment of that great city. His sixteen years' service as a member of the Board of Supervisors will go into history as years of achievement.

Besides his political endeavors and accomplishments, Mr. McLeran was known throughout the State as a builder of many of California's most important buildings. He was for many years prominent in the affairs of the Builders' Exchange and other organizations. Mr. McLeran was 58 years of age. Some time prior to his passing he incorporated his construction company, which will go on under the name of R. McLeran Company, with offices, as heretofore, in the Hearst Building.

MANY WILL BE DISAPPOINTED

More than one thousand one hundred architects in 56 countries entered in the competition for the Columbus Memorial Lighthouse to be erected on the coast of the Dominican Republic, Island of Haiti, West Indies, are receiving the book containing the program and all necessary information, it is announced at Washington by the Permanent Committee of the Governing Board.

St. Louis — Bell Telephone Building

Oakland — Medical Arts Building

New York — Standard Oil Building

Philadelphia — Bell Telephone Bldg.

Washington — Investment Building

Detroit — Stephenson Building

Los Angeles — Hall of Justice

Cleveland — Public Library

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